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# HARMONIA

COLE

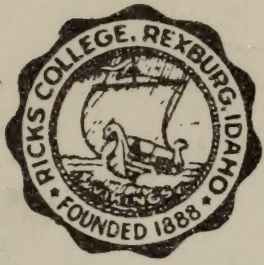
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# HARMONIA

## PROGRESSIVE EXERCISES AND SONGS

FOR FOUR-PART CHORUS OF MIXED VOICES

FOR USE BY

CHORAL SOCIETIES, PEOPLE'S SINGING CLASSES  
ACADEMIES, HIGH AND GRAMMAR SCHOOLS

AVAILABLE FOR

ADULT CHORUS (SOPRANO, ALTO, TENOR,  
BASS) OR SCHOOL CHORUS (SOPRANO I,  
SOPRANO II, ALTO-TENOR, BASS)

THE EDUCATIONAL PLAN BY  
SAMUEL W. COLE

THE EXERCISES AND SONGS WRITTEN AND SELECTED BY  
LEO R. LEWIS



SILVER, BURDETT & COMPANY

NEW YORK

BOSTON

CHICAGO



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By SAMUEL W. COLE



## PREFACE.

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As indicated by the title-page, and by the statements on the pages immediately following this Preface, HARMONIA may be used for various purposes and in various ways; but it may be well to state at once that the book was planned and written because the authors knew of no work, original or compiled, which was devoted to the systematic preparation for participation in oratorio and cantata. Theoretically, the practice of part-songs in goodly number should give this preparation. As a matter of fact, however, there seems to be, in most part-song study, rather more of the recreative than of the educative; and, under the best of prevailing conditions, much time and energy are consumed in the rendering of passages and selections which accomplish no educational uplift whatsoever. In a word, the teacher finds, for four-part work, no graded course of study ready at hand; and frequently observes that his best singers lose interest in chorus-practice, because they lack that most valuable of educational incentives, — the consciousness of definite progress toward a definite goal. Hence, the prime object of ensemble study — the rendering of choral works in the larger forms — is too rarely attained; though the time spent, if well used, might bring most classes to that point.

HARMONIA presents, in carefully graded series, exercises and songs of distinctly educative trend. It is hoped that those who study this material may find it also musically interesting. The authors have basis for belief that the book is not without value, in the fact that Series I and II have found favor with the People's Singing Classes at Boston, as well as with a few high school supervisors who gave kindly welcome to the advance edition. Comparatively few songs will here be found, abundant supplementary material being always available. Such songs as are included will be found to carry out the educational purpose of the work.

SAMUEL W. COLE.

LEO R. LEWIS.







# INTRODUCTORY AND DESCRIPTIVE.

## THE USES OF HARMONIA.

THE careful gradation of the material of HARMONIA renders the book available for adult beginners, or for high school pupils in localities where music is not systematically taught in the grades. Again, in towns and cities where music instruction is well organized, HARMONIA may do valuable service in broadening and strengthening the vocal work in the upper grammar grades and in the high schools. In many academies and "free schools," conditions exist which yield pupils of many intermediate grades of proficiency. As the Instructor can best judge how to deal with special conditions, we may restrict ourselves to a consideration to the best use of the book, on the one hand by beginners, and on the other hand by "students in course," as we may call those who have had systematic music work in the grades.

### FOR BEGINNERS.

We assume, for those who would study HARMONIA, the mastery of a few of the rudiments of music, — ability to sing the major scale, to construct the staff, to name by letter the notes as they appear on the G and F clefs. A knowledge of these first principles may easily be imparted by a competent teacher having a blackboard at his disposal, without the use of any other material. A knowledge of the different kinds of notes and rests, and an ability to beat two-, three-, and four-part measure, would be very helpful; but these may be acquired as the study of HARMONIA proceeds.

Having determined the key and the time of the respective exercise, sound the key-note, and have the parts sing separately until the notes are well learned. Then put them together thus: sound the key-note, and have each part sound its first note, thus getting the chord; then count a measure or two *slowly*, and have the exercise sung. Should any part lack independence, allow it to predominate by causing the other parts to sing softly, so that the weak part may "hear itself," until independence (the ability to sing a part "against" the tones of the other parts) is fully attained.

This process should be repeated for each new exercise, and no instrumental aid whatsoever should be

given. As new difficulties present themselves, there may be demonstration at the blackboard, with unison practice. But no step in advance should be taken until the difficulties in hand have been fully mastered. Close adherence to this principle is prerequisite to satisfactory achievement.

The syllables *do, re, mi, etc.*, the numerals *one, two, three, etc.*, or any syllable suitable for vocalizing, may be used in singing the exercises. In the more advanced study, and in review work, *loo* or *la* only should be used.

From time to time, and especially at points where progress seems slow, part-songs from other sources may be introduced. It is well, in such cases, to choose songs which are, in difficulty, below the grade of the respective point in HARMONIA.

Progress need not be rapid. Frequent reviews are desirable. It should be remembered that HARMONIA's purpose is to develop power, not merely to give recreation; and that its tasks are therefore so arranged as continually to present new problems for thought and study.

### FOR STUDENTS IN COURSE.

HARMONIA will here occupy from one-fifth to one-fourth of the time devoted to music. The earlier exercises will afford sight-reading material, during the singing of which special attention must be given to the basses and tenors. Copious unison singing of those parts will be in order. As time passes, and closer coördination of the parts is established, detail unison work may be discontinued, since each new difficulty is fully treated in each part.

The use of all syllables except *la* or *loo* should be gradually discontinued.

It is probably in the treatment of the minor mode, toward the end of Series I and throughout Series III, that the educational value of HARMONIA will be most apparent. The minor mode is an "undiscovered country" to the vast majority of Americans; and the general impression exists that many of the courses for graded schools fail to give it adequate treatment. It is probable, therefore, that much patience and energy on the part of both



teacher and pupils, will be called into requisition in the study of Series III; but those who "mean business" in their study of music, may count upon finding rich reward for the patience and perseverance here required. Certainly nothing is more definitely promotive of musical intelligence and taste than well-ordered study of the varied possibilities of the minor mode.

Before the study of HARMONIA is concluded, the class will be well able to undertake the rendering

of some easy cantata, — Lahee's "Building of the Ship," for instance, which is an ideal initial subject of Cantata study. Complete chorus parts of this and other cantatas are available, at small cost, in the Beacon Series. Any class which has faithfully performed the work prescribed in HARMONIA should be competent to undertake the study of Haydn's "Creation," or of any other classic oratorio not overtaxing the registers of the individual voices.

## THE CONTENT OF HARMONIA.

**SERIES I.** Diatonic exercises, with easy intervals, but with considerable variety as to chords — Practice in entering after rests — All ordinary representations of the beat, and multiples thereof, in various rhythms and major keys — The commoner accidentals, both modulatory and ornamental — Introductory treatment of the minor — Modulation.

**SERIES II.** The divided beat and dotted note in all the commoner rhythms — Completion of the presentations of accidentals — Four sounds to the beat and the doubly dotted note — Exercises and songs in-

volving considerable freedom in interval progressions in major — More advanced problems in modulation.

**SERIES III.** Extended treatment of the minor, as to melody and as to harmony — Mingling of major and minor effects — Review of rhythmical problems already treated, with special emphasis on the triplet — Syncopation in various forms — Skips to and from chromatic tones — Selected exercises — Specimens of rather difficult part-songs in sustained style — Introductory selections from oratorio and cantata.

## HYMNS, CHORALES, PART-SONGS, ETC.

PAGE	TITLE	AUTHOR OR SOURCE
6	THE AMERICAN FLAG . . . . .	
11	COLUMBIA . . . . .	
16	NOW THANK WE ALL OUR GOD . . . . .	<i>Crüger</i>
18	EVENING HYMN . . . . .	<i>Brahms</i>
26	THE LORD IS MY SHEPHERD . . . . .	
32	THE LORD, JEHOVAH, REIGNS . . . . .	<i>Old Tune</i>
36	GOD IS LOVE . . . . .	<i>Old Tune</i>
37	I WILL EXTOL THEE . . . . .	
41	UNION AND DUTY . . . . .	
44	NOW FARE THEE WELL . . . . .	<i>Stein</i>
46	ELFIN SONG . . . . .	
48	MY COUNTRY . . . . .	

PAGE	TITLE	AUTHOR OR SOURCE
50	WANDERER'S NIGHT SONG . . . . .	<i>Lehmann</i>
52	SPRING SONG . . . . .	<i>Silas</i>
54	WE WELCOME THEE . . . . .	<i>Stein</i>
56	SLEIGHING SONG . . . . .	
58	OUR FLAG . . . . .	<i>Wilhelm</i>
68	AH, WELL-A-DAY . . . . .	
80	MIDNIGHT . . . . .	<i>Walter</i>
82	LULLABY . . . . .	<i>Jork</i>
83	SELECTIONS, "CREATION" . . . . .	<i>Haydn</i>
84	SELECTION, "LAY OF THE BELL" . . . . .	<i>Romberg</i>
84	FINAL CHORUS, "CREATION," PART I. . . . .	<i>Haydn</i>

## THE ARRANGEMENT FOR VOICES.

THE voice arrangement of this book is the same as that adopted in 1901 in the Beacon Series, — an arrangement which makes four-part singing possible, even though tenor voices be few or wholly absent. On the upper staff are found the First and Second Soprano parts, the latter of which may be sung also by Altos of medium register. The second staff contains the Tenor part, which, when sung by changed voices, sounds an octave lower than written; this same staff contains also an Alto II part, adapted to alto voices which sound *with ease* the G below the treble staff. This Alto II part generally duplicates

the Tenor part, supporting it, if present; making complete four-part harmony, if no tenor voices are available. Thus, on this second staff, the upper notes are for changed voices, the lower for unchanged voices. On the third staff the Bass part is found in its customary representation. Throughout the book the limitations of youthful voices have been carefully regarded.

*When the book is used by adults only, special caution should be given to the Tenors to disregard entirely the lower notes on the second staff.*



# HARMONIA — SERIES I

## PROGRESSIVE EXERCISES AND SONGS FOR FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY  
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1 2 3 4 5

[TENOR AND ALTO-TENOR.]

6 7 8 9 10

11 12 13 14



15 16 17

Measures 15-17 of a musical score. The key signature is one sharp (F#) and the time signature is common time (C). Measure 15 is in 4/4 time. At measure 16, the time signature changes to 2/2. Measure 17 continues in 2/2 time. The score is written for three staves: Treble, Alto, and Bass. Measures 15-16 contain whole notes, while measures 16-17 contain half notes.

18 19 20

Measures 18-20 of a musical score. The key signature is one sharp (F#) and the time signature is 2/2. Measures 18-19 contain whole notes, while measure 20 contains half notes. The score is written for three staves: Treble, Alto, and Bass.

21 22 23

Measures 21-23 of a musical score. The key signature is one sharp (F#) and the time signature is 2/2. Measures 21-22 contain whole notes, while measure 23 contains half notes. The score is written for three staves: Treble, Alto, and Bass.

24 25 26

Measures 24-26 of a musical score. The key signature is one sharp (F#) and the time signature is 2/2. Measures 24-25 contain whole notes, while measure 26 contains half notes. The score is written for three staves: Treble, Alto, and Bass.



27 28 29

Three staves of music in 2/2 time, key of B-flat major. Measure 27: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 28: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 29: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2).

30 31 32

Three staves of music in 2/2 time, key of B-flat major. Measure 30: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 31: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 32: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2).

33 34 35

Three staves of music in 4/4 time, key of B-flat major. Measure 33: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 34: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 35: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2).

36 37 38

Three staves of music in 4/4 time, key of B-flat major. Measure 36: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 37: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2). Measure 38: Treble staff has chords (F4, Bb4), (F4, Bb4), (F4, Bb4), (F4, Bb4); Bass staff has notes (F2, Bb2), (F2, Bb2), (F2, Bb2), (F2, Bb2).



39 40 41

Measures 39-41 of a musical score in 4/4 time, key of D major. The score consists of three staves: two treble staves and one bass staff. Measure 39 features a melody in the first treble staff and a bass line in the bass staff. Measure 40 continues the melody and bass line. Measure 41 features a sustained chord in the first treble staff and a bass line in the bass staff.

42 43 44

Measures 42-44 of a musical score in 4/4 time, key of D major. The score consists of three staves: two treble staves and one bass staff. Measure 42 features a melody in the first treble staff and a bass line in the bass staff. Measure 43 continues the melody and bass line. Measure 44 features a sustained chord in the first treble staff and a bass line in the bass staff.

45 46

Measures 45-46 of a musical score in 4/4 time, key of D major. The score consists of three staves: two treble staves and one bass staff. Measure 45 features a melody in the first treble staff and a bass line in the bass staff. Measure 46 continues the melody and bass line.

47

Measure 47 of a musical score in 4/4 time, key of D major. The score consists of three staves: two treble staves and one bass staff. Measure 47 features a melody in the first treble staff and a bass line in the bass staff.



48

49

Measures 48 and 49 of a musical score in 3/4 time, key of B-flat major. The score is written for three staves: two treble staves and one bass staff. The music features a steady eighth-note accompaniment in the bass staff and a melody in the treble staves. Measure 48 ends with a double bar line, and measure 49 continues the melody and accompaniment.

50

Measure 50 of the musical score. The melody in the treble staves continues with a series of eighth notes, while the bass staff provides a consistent eighth-note accompaniment. The measure concludes with a double bar line.

51

Measure 51 of the musical score. The treble staves show a continuation of the melodic line with eighth notes, and the bass staff maintains the eighth-note accompaniment. The measure ends with a double bar line.

52

Measure 52 of the musical score. The melody in the treble staves continues, and the bass staff provides the eighth-note accompaniment. The measure concludes with a double bar line.



## THE AMERICAN FLAG.

Words by J. R. DRAKE.

53

1. When Free - dom, from her moun - tain height, Un - furled her stand - ard to the air, She  
 2. She min - gled with its gor - geous dyes The milk - y bal - dric of the skies, And

3. Then from his man - sion in the sun, She called her ea - gle bear - er down, And

tore the az - ure robe of night, And set the stars of glo - ry there.  
 striped its pure, ce - les - tial white, With streak - ings of the morn - ing light;

gave un - to his might - y hand The sym - bol of her chos - en land.

54 55 56

57 58 59



60 61

2/2

62

2/2

63 64

4/4

65

3/4



66 67

3/4

68

4/4

69

4/4

70

4/4



71 72

Musical score for measures 71 and 72. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: Treble, Alto, and Bass. Measure 71 shows active eighth-note patterns in all staves. Measure 72 features a whole rest in the Treble staff and a whole note in the Bass staff, while the Alto staff continues with eighth notes.

73

Musical score for measure 73. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: Treble, Alto, and Bass. Measure 73 shows a continuation of the eighth-note patterns from the previous measures across all staves.

74

Musical score for measure 74. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: Treble, Alto, and Bass. Measure 74 shows a continuation of the eighth-note patterns from the previous measures across all staves.

75

Musical score for measure 75. The score is in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of three staves: Treble, Alto, and Bass. Measure 75 shows a continuation of the eighth-note patterns from the previous measures across all staves.



76

77

Musical score for measures 76 and 77. The score is written for three staves (Treble, Treble, and Bass) in 6/4 time, with a key signature of one flat (B-flat). Measure 76 features a melody in the first Treble staff, a harmonic accompaniment in the second Treble staff, and a bass line in the Bass staff. Measure 77 continues the melody and accompaniment.

78

Musical score for measure 78. The score is written for three staves (Treble, Treble, and Bass) in 6/4 time, with a key signature of one flat (B-flat). Measure 78 features a melody in the first Treble staff, a harmonic accompaniment in the second Treble staff, and a bass line in the Bass staff. The measure concludes with a double bar line.

Musical score for measures 79 and 80. The score is written for three staves (Treble, Treble, and Bass) in 6/4 time, with a key signature of one flat (B-flat). Measure 79 features a melody in the first Treble staff, a harmonic accompaniment in the second Treble staff, and a bass line in the Bass staff. Measure 80 continues the melody and accompaniment.

79

Musical score for measure 79. The score is written for three staves (Treble, Treble, and Bass) in 6/4 time, with a key signature of one flat (B-flat). Measure 79 features a melody in the first Treble staff, a harmonic accompaniment in the second Treble staff, and a bass line in the Bass staff. The measure concludes with a double bar line.



## COLUMBIA.

Words by TIMOTHY DWIGHT.

80

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the

[ This Number may be sung in the key of F.]

child of the skies ! Thy ge - nius commands thee ; with

child of the skies ! Thy ge - nius com-mands thee, Thy ge - nius com-mands thee; with rap - ture be -

rap - ture be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

hold, be - hold, With rap - ture, with rap - ture, with rap - ture be - hold, While a - ges on

With rap - ture,

a - ges thy splen-dors un - fold, while a - ges on a - ges thy splendors un - fold.

a - ges thy splen-dors un - fold, while a - ges on a - ges thy splendors un - fold.



81

82

Musical score for measures 81 and 82. The score is written for three staves (treble, treble, and bass) in 4/4 time. The key signature is one sharp (F#). Measure 81 features a melody in the first treble staff with a sharp sign (#4) below it, and a bass line in the bass staff. Measure 82 continues the melody and bass line.

83

Musical score for measure 83. The score is written for three staves (treble, treble, and bass) in 4/4 time. The key signature is one sharp (F#). Measure 83 features a melody in the first treble staff and a bass line in the bass staff.

84

85

Musical score for measures 84 and 85. The score is written for three staves (treble, treble, and bass) in 4/4 time. The key signature is two sharps (F# and C#). Measure 84 features a melody in the first treble staff with a sharp sign (#4) below it, and a bass line in the bass staff. Measure 85 continues the melody and bass line.

86

Musical score for measure 86. The score is written for three staves (treble, treble, and bass) in 4/4 time. The key signature is two sharps (F# and C#). Measure 86 features a melody in the first treble staff and a bass line in the bass staff.



87 88 89

Handwritten musical score for measures 87, 88, and 89. The score is written for three staves (treble, alto, and bass clefs) in 4/4 time. Measure 87 features a treble staff with a melodic line and a bass staff with a bass line. Measure 88 continues the melody and bass line. Measure 89 shows a continuation of the musical theme. The notation includes various note values, rests, and accidentals.

90

Handwritten musical score for measure 90. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The measure is marked with a double bar line and a repeat sign, indicating a repeated rhythmic pattern. The notation includes various note values, rests, and accidentals.

91

Handwritten musical score for measure 91. The score is written for three staves (treble, alto, and bass clefs) in 3/4 time. The measure is marked with a double bar line and a repeat sign, indicating a repeated rhythmic pattern. The notation includes various note values, rests, and accidentals.

92

Handwritten musical score for measure 92. The score is written for three staves (treble, alto, and bass clefs) in 6/8 time. The measure is marked with a double bar line and a repeat sign, indicating a repeated rhythmic pattern. The notation includes various note values, rests, and accidentals.



93 94

93 94

95 96

95 96

97

97

98

98



99 100

3/4

101

3/4

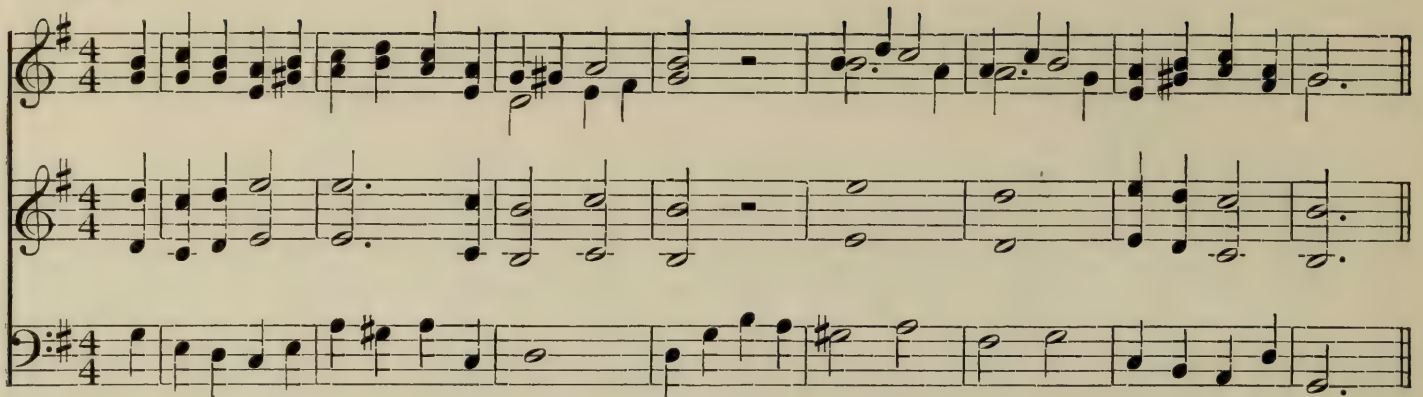
102

3/4

103

3/4



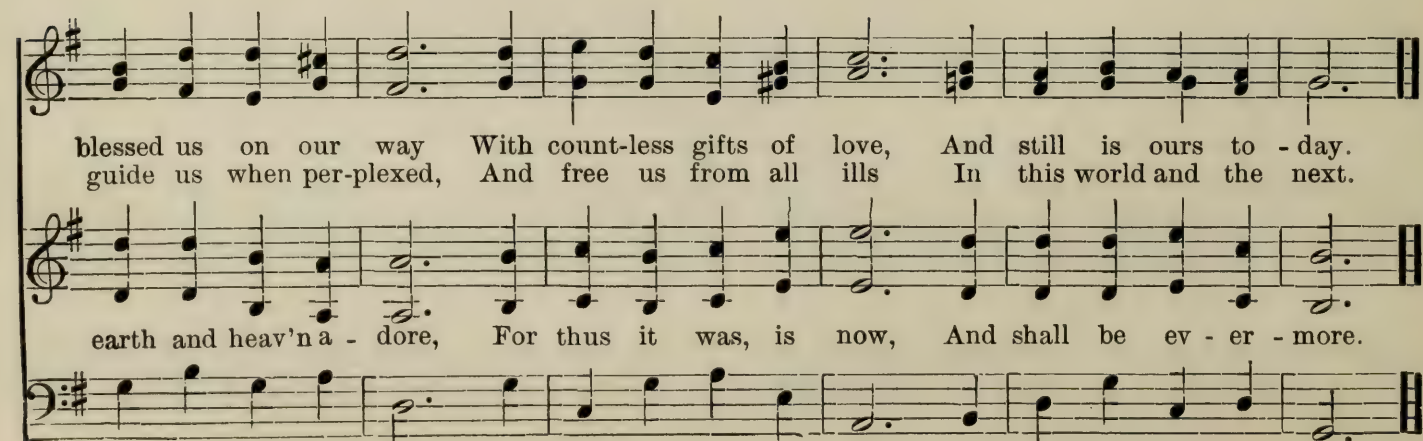
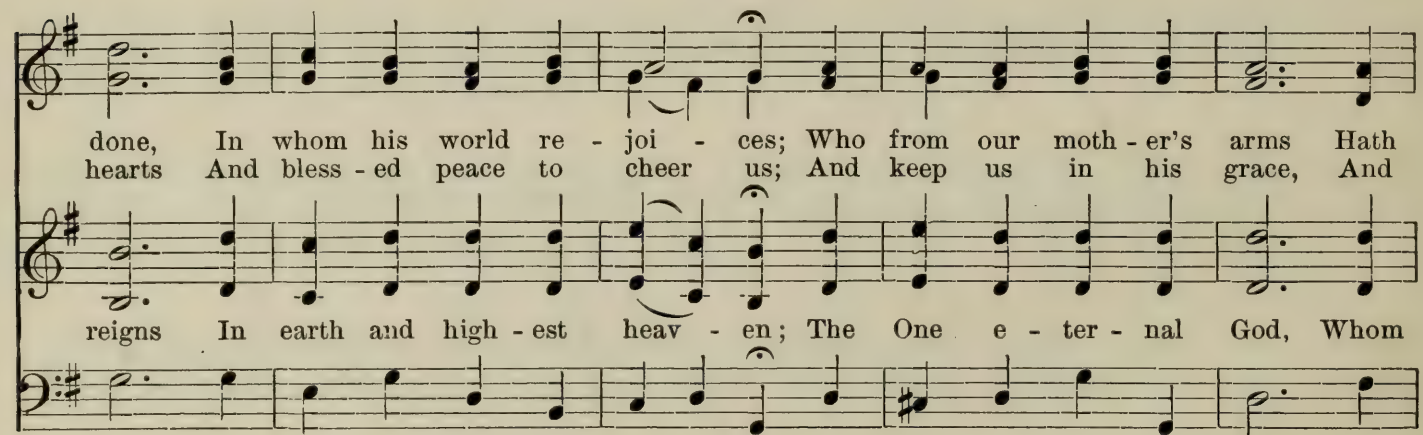
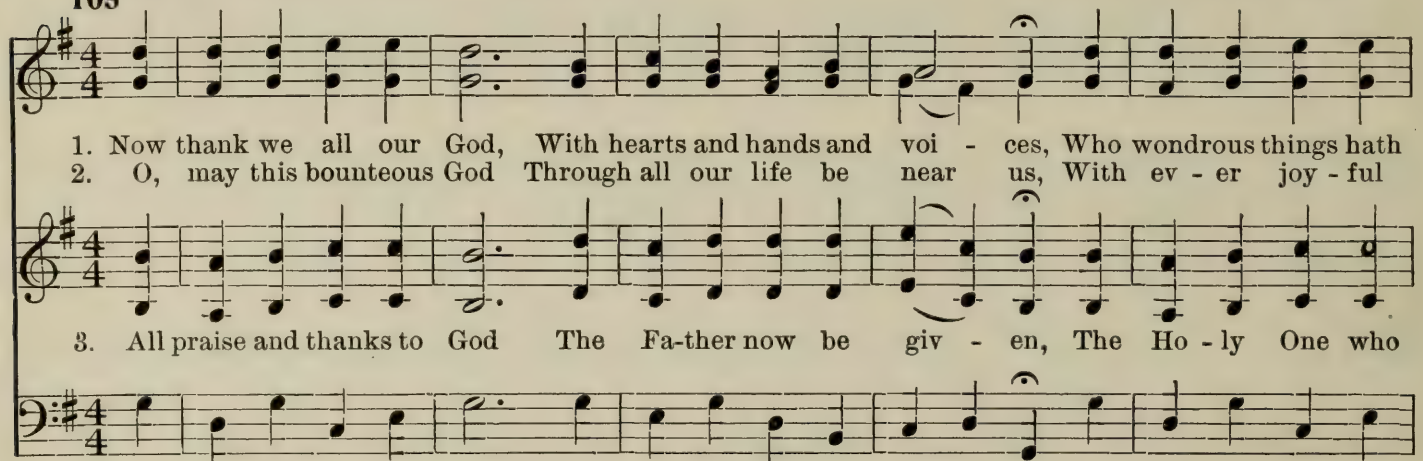


### NOW THANK WE ALL OUR GOD.

Translated from RINKART by WINKWORTH.

JOHANN CRÜGER, 1649.

105





106

107

Musical score for measures 106 and 107. The score is written for three staves (Treble, Treble, and Bass) in 3/4 time. Measure 106 features a melody in the first Treble staff with eighth and quarter notes, and a bass line in the Bass staff. Measure 107 continues the melody and bass line, ending with a double bar line.

108

109

Musical score for measures 108 and 109. The score is written for three staves (Treble, Treble, and Bass) in 3/4 time. Measure 108 features a melody in the first Treble staff with eighth and quarter notes, and a bass line. Measure 109 continues the melody and bass line, ending with a double bar line.

110

Musical score for measure 110. The score is written for three staves (Treble, Treble, and Bass) in 3/4 time. Measure 110 features a melody in the first Treble staff with eighth and quarter notes, and a bass line. The measure ends with a double bar line.

Musical score for measures 111 and 112. The score is written for three staves (Treble, Treble, and Bass) in 3/4 time. Measure 111 features a melody in the first Treble staff with eighth and quarter notes, and a bass line. Measure 112 continues the melody and bass line, ending with a double bar line.



## EVENING HYMN.

J. ELLERTON, adapted.

Arranged from J. BRAHMS.

111

1. The day thou gav - est, Lord, is end - ed ; The dark - ness falls at thy be - hest ; To  
 2. We thank thee that thy love, un-sleeping, While earth rolls on - ward in - to light, Thro'

3. The sun, that bids us rest, is wak - ing Our breth - ren 'neath the west - ern sky, And  
 4. So be it, Lord ; thy throne shall nev - er, Like earth's proud empires, pass a - way, But

thee our morn - ing hymns as - cend - ed, Thy praise shall hal - low now . . . our rest.  
 all the world its watch is keep - ing, And rests not now by day . . . or night.

hour by hour fresh lips are mak - ing Thy won - drous do - ings heard . . . on high.  
 stand, and rule, and grow for - ev - er, Till all thy crea - tures own . . . thy sway.

112

113

114



115 116 117 118

Measures 115-118 are in 4/4 time. Measure 115 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 116 has a treble staff with eighth notes and a bass staff with eighth notes, including a sharp sign above the staff. Measure 117 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 118 has a treble staff with eighth notes and a bass staff with eighth notes.

119 120

Measures 119-120 are in 3/4 time. Measure 119 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 120 has a treble staff with eighth notes and a bass staff with eighth notes.

121

Measure 121 is in 3/4 time. It has a treble staff with eighth notes and a bass staff with eighth notes.

122

Measure 122 is in 4/4 time. It has a treble staff with eighth notes and a bass staff with eighth notes.



123

124

Measures 123 and 124 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The time signature is 3/4. The key signature has one sharp (F#). Measure 123 shows a sequence of chords and single notes. Measure 124 continues the sequence with similar harmonic structures.

125

Measures 125 and 126 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The time signature is 3/4. The key signature has one sharp (F#). Measure 125 shows a sequence of chords and single notes. Measure 126 continues the sequence with similar harmonic structures.

126

127

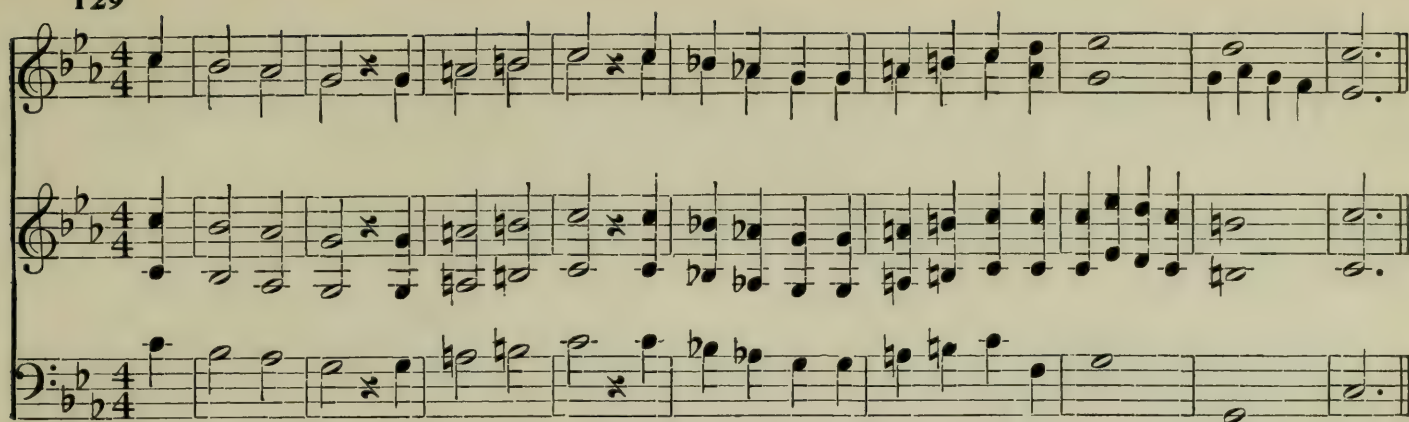
Measures 126 and 127 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The time signature is 6/8. The key signature has two flats (Bb, Eb). Measure 126 shows a sequence of chords and single notes. Measure 127 continues the sequence with similar harmonic structures.

128

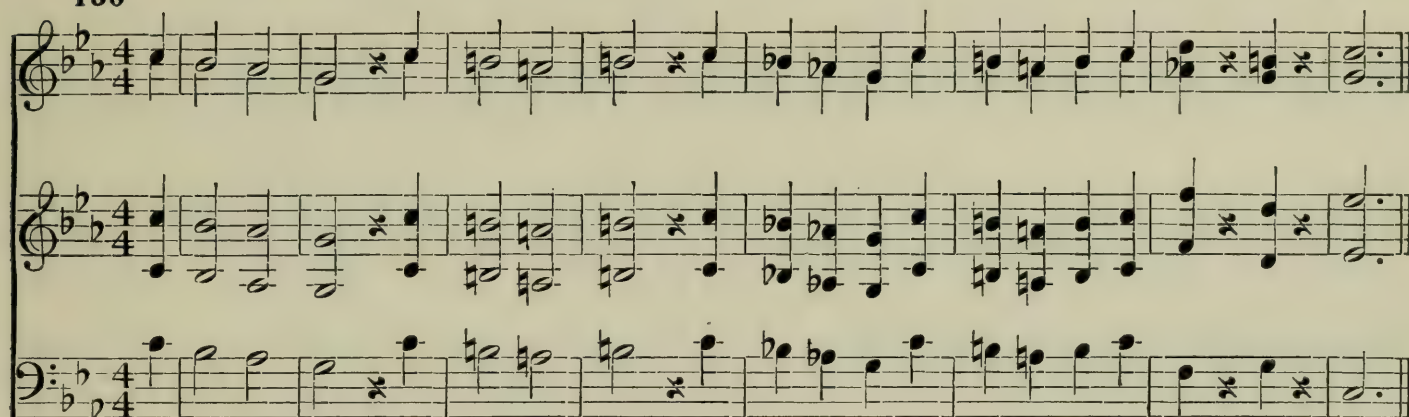
Measures 128 and 129 of a musical score. The score is written for three staves: Treble, Treble, and Bass. The time signature is 4/4. The key signature has two flats (Bb, Eb). Measure 128 shows a sequence of chords and single notes. Measure 129 continues the sequence with similar harmonic structures.



129

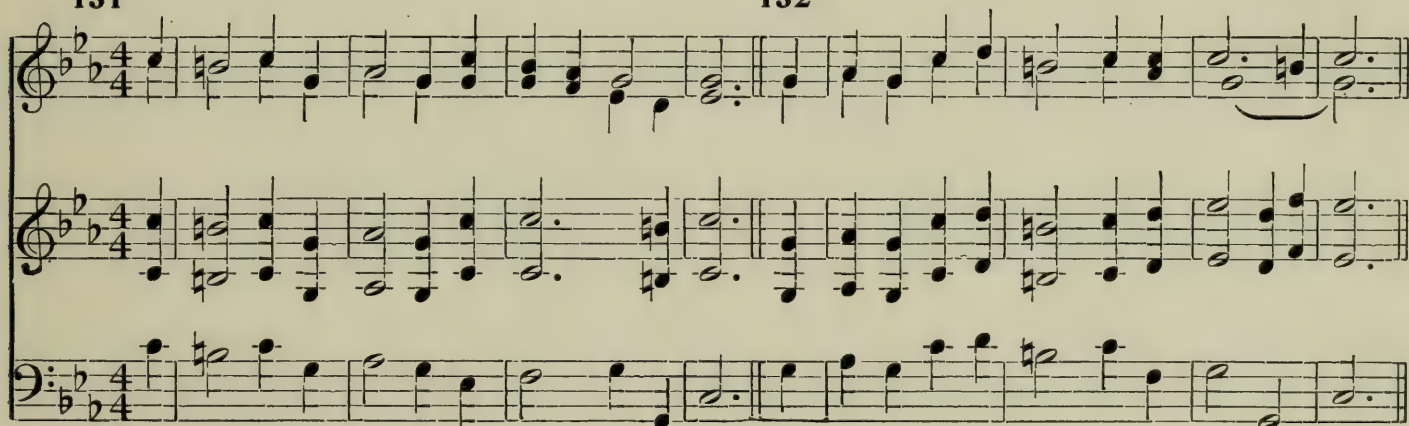


130



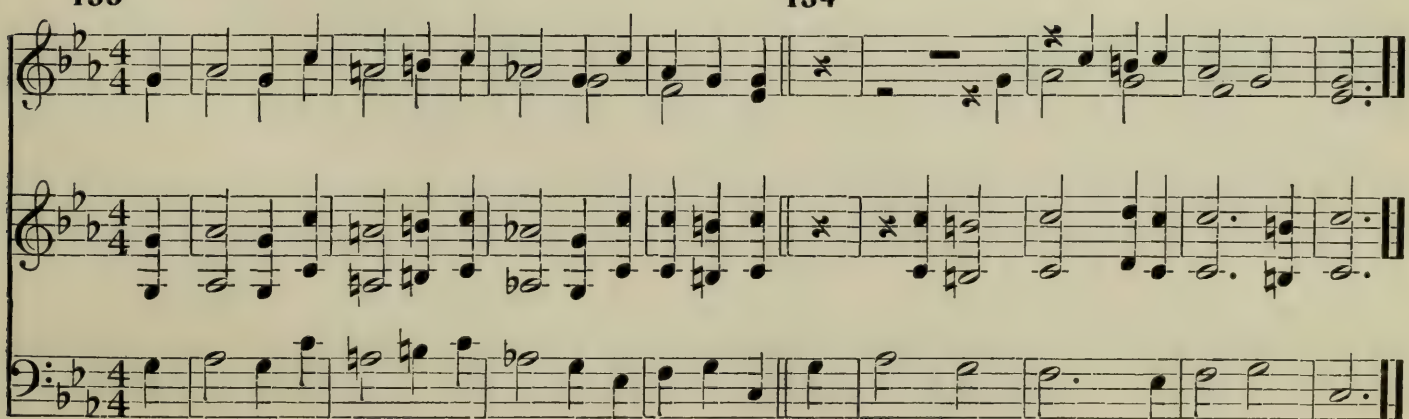
131

132



133

134





135

Measures 135-136. The score is in 4/4 time with a key signature of one sharp (F#). Measure 135 features a treble staff with eighth and sixteenth notes, a middle staff with chords, and a bass staff with eighth notes. Measure 136 continues the melody in the treble and bass staves, with the middle staff providing harmonic support.

136

Measures 137-138. Measure 137 shows a continuation of the melodic lines in the treble and bass staves, with the middle staff featuring a series of chords. Measure 138 concludes the section with a final chord in the middle staff and a half note in the treble staff.

137

Measures 139-140. Measure 139 features a treble staff with a melodic line, a middle staff with chords, and a bass staff with eighth notes. Measure 140 continues the melody in the treble and bass staves, with the middle staff providing harmonic support.

138

Measures 141-142. Measure 141 shows a continuation of the melodic lines in the treble and bass staves, with the middle staff featuring a series of chords. Measure 142 concludes the section with a final chord in the middle staff and a half note in the treble staff.



139

140

Measures 139 and 140 of a musical score. The key signature is one flat (B-flat), and the time signature is 3/4. The score is written for three staves: Treble, Treble, and Bass. The melody in the first Treble staff features eighth and quarter notes with some accidentals. The second Treble staff provides harmonic support with chords and single notes. The Bass staff has a more active line with eighth and quarter notes.

141

Measure 141 of the musical score. The key signature remains one flat, and the time signature is 3/4. The first Treble staff continues the melody. The second Treble staff has several measures of whole rests followed by a few notes. The Bass staff continues its active line.

142

143

Measures 142 and 143 of the musical score. In measure 142, the first Treble staff has a whole rest, while the other staves continue. In measure 143, the time signature changes to 4/4. The first Treble staff has a whole rest, and the other staves continue with their respective parts.

144

Measure 144 of the musical score. The time signature is 4/4. The first Treble staff has a whole rest. The second Treble staff and the Bass staff continue with their parts, ending the measure with a double bar line.



145 146

Musical score for measures 145 and 146. The score is in 6/8 time and B-flat major. It consists of three staves: Treble, Alto, and Bass. Measures 145 and 146 are marked at the beginning of the first staff. The music features eighth and sixteenth notes, with some chords and rests.

Continuation of the musical score from the previous block, measures 145 and 146. The score is in 6/8 time and B-flat major. It consists of three staves: Treble, Alto, and Bass. The music continues with eighth and sixteenth notes, chords, and rests.

147 148

Musical score for measures 147 and 148. The score is in 6/8 time and B-flat major. It consists of three staves: Treble, Alto, and Bass. Measures 147 and 148 are marked at the beginning of the first staff. The music features eighth and sixteenth notes, with some chords and rests.

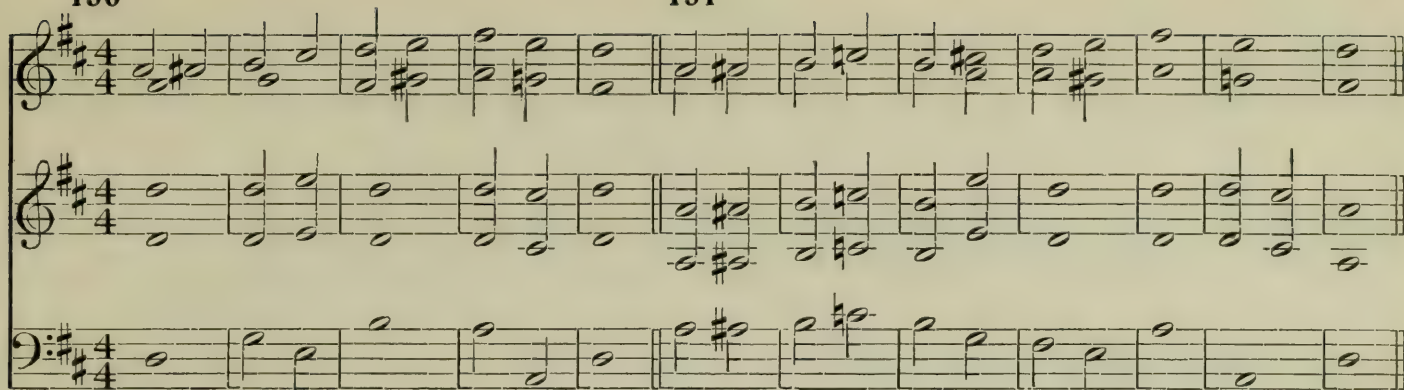
149

Musical score for measure 149. The score is in 3/4 time and B-flat major. It consists of three staves: Treble, Alto, and Bass. Measure 149 is marked at the beginning of the first staff. The music features quarter and eighth notes, with some chords and rests.



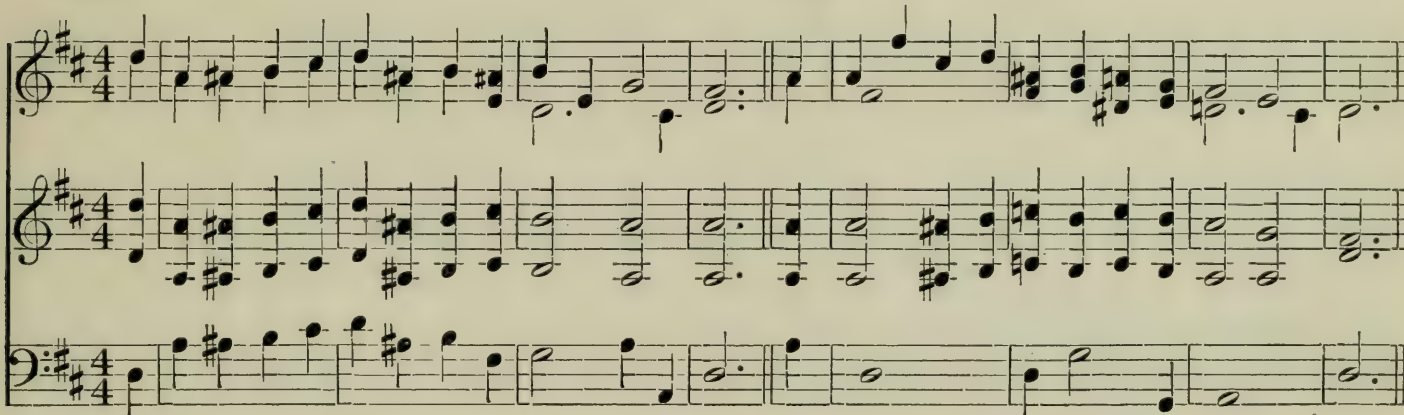
150

151

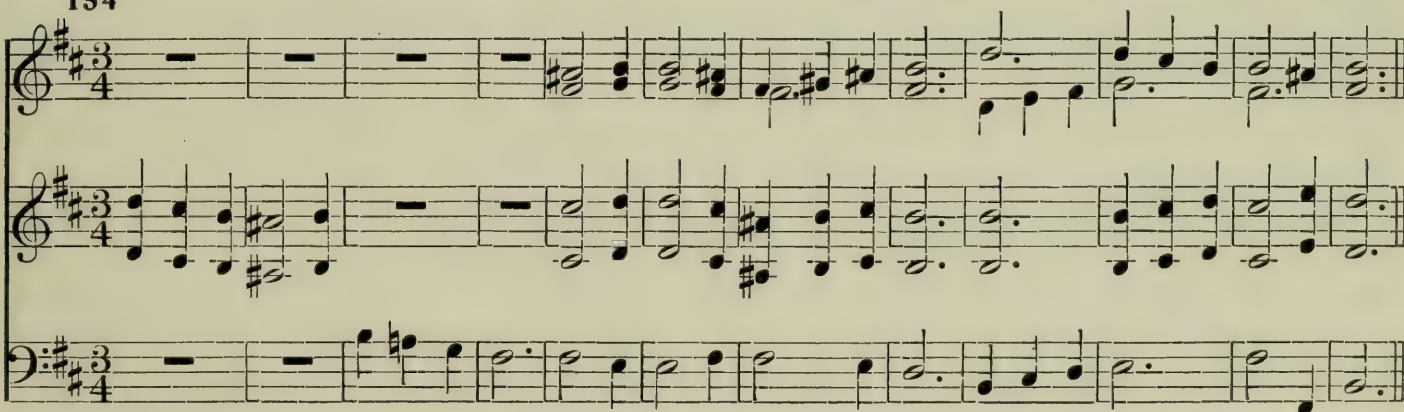


152

153



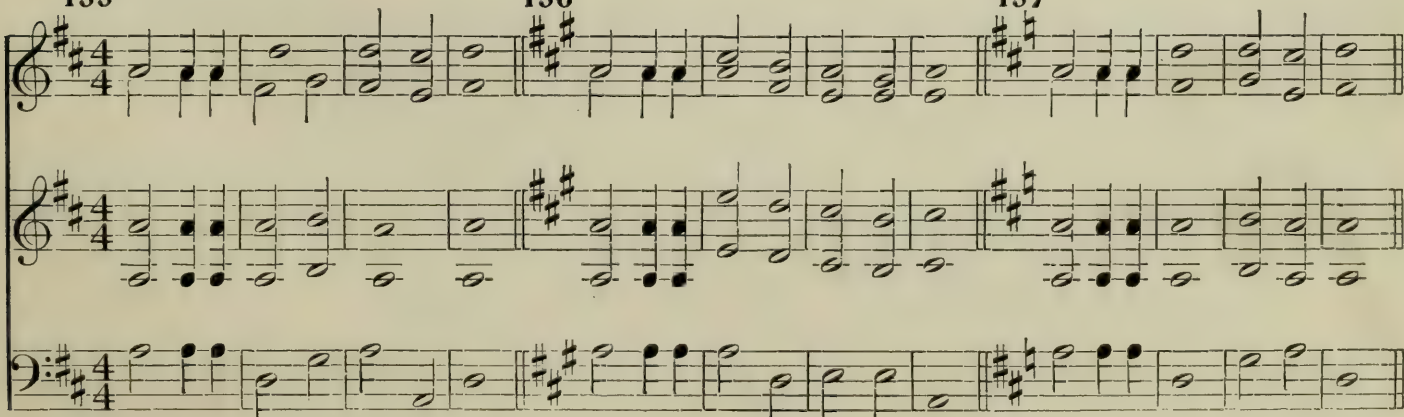
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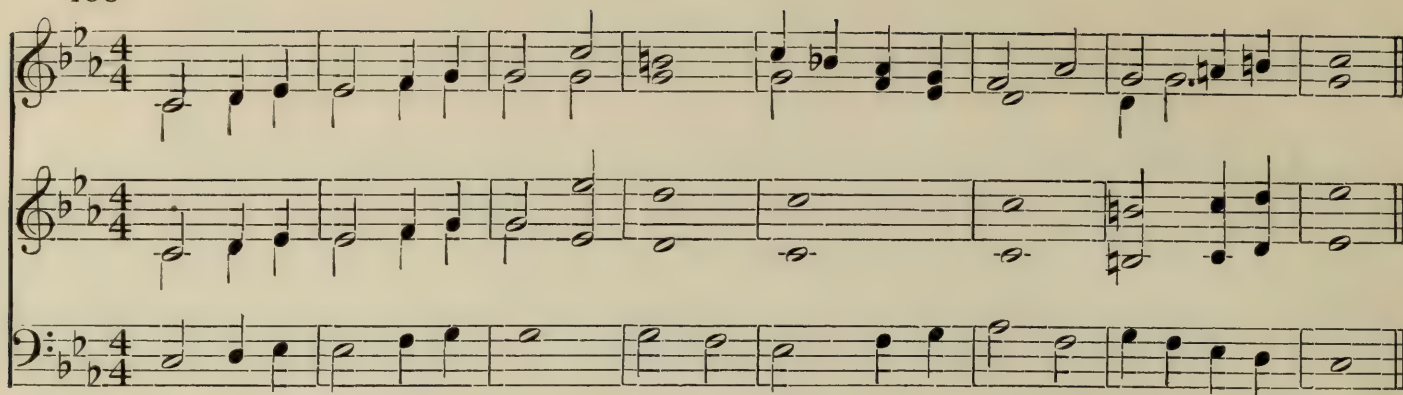
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156

157



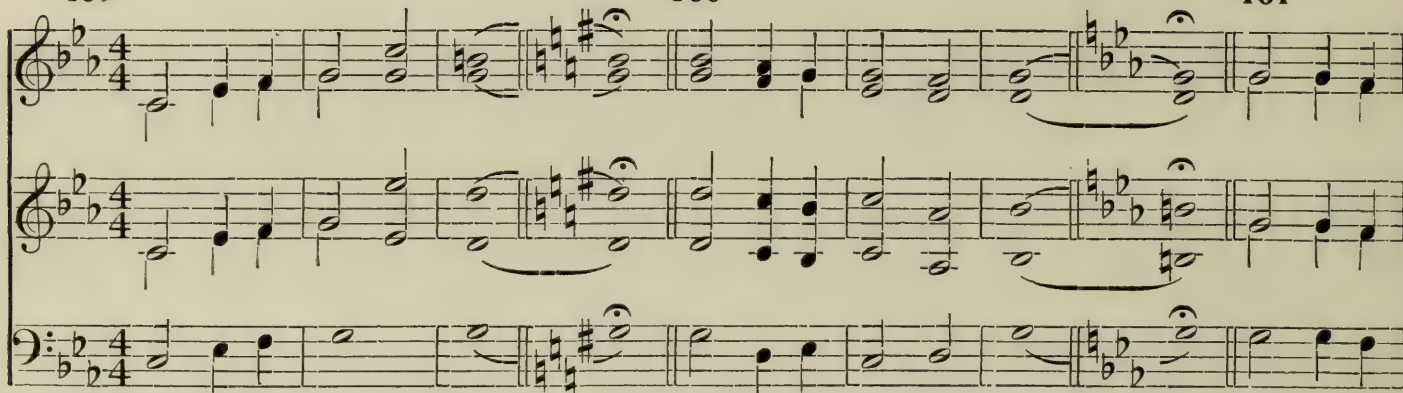
158



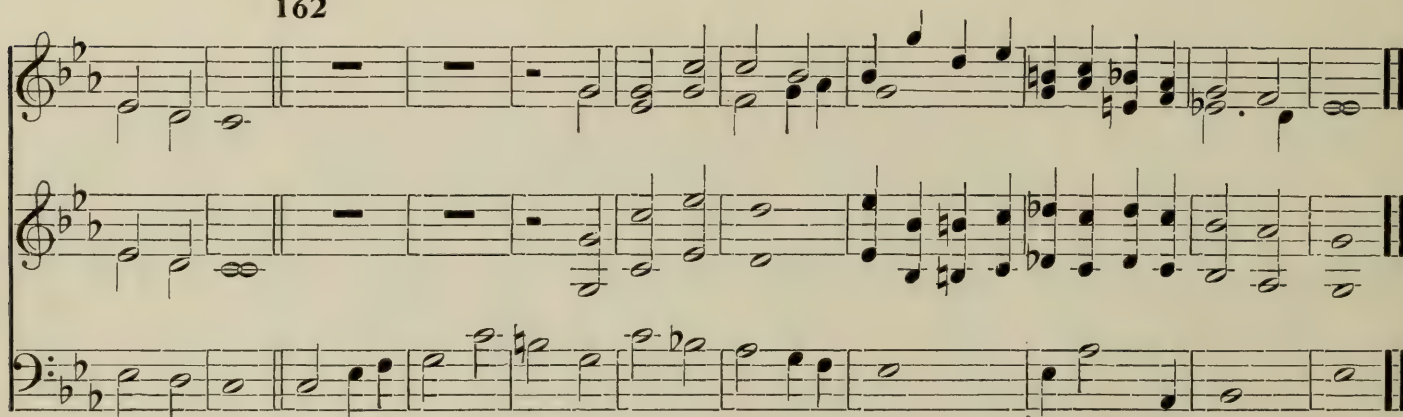
159

160

161

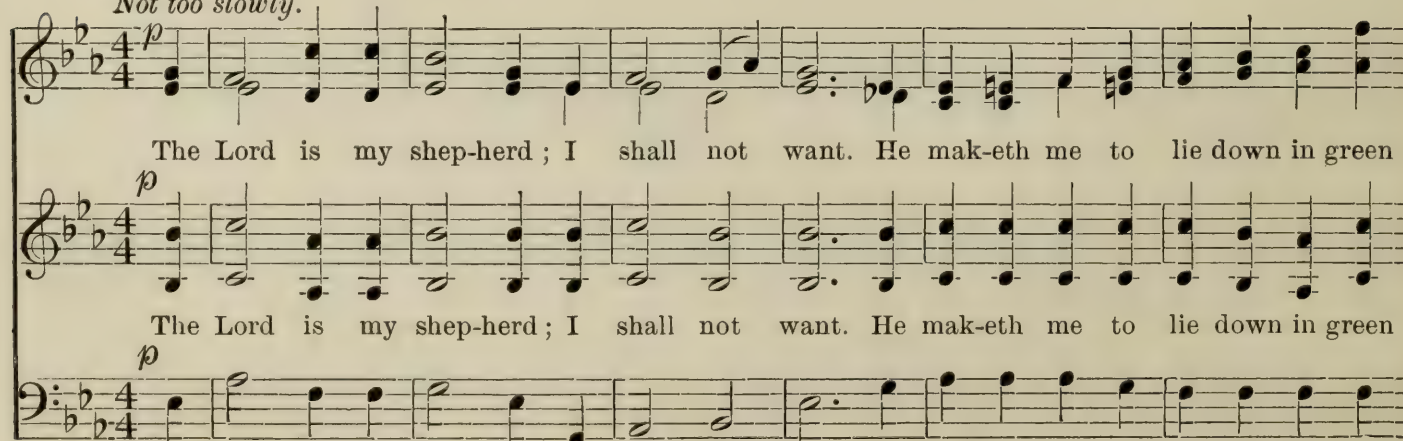


162



### MOTET, The Lord is My Shepherd.

163

*Not too slowly.*



*mf*

pastures: he lead-eth me be - side the still wa - ters. He re - stor - eth my soul: he

*mf*

pas-tures: he lead-eth me be - side the still wa - ters. He re - stor - eth my soul: he

*mf*

The

*pp*

lead-eth me in the paths of righteousness for his name's sake. The Lord is my

*pp*

lead-eth me in the paths of righteousness for his name's sake. Yea, tho' I walk thro' the valley of the

*pp*

Lord, . . is my shep - herd. The Lord is my

*cres.*

shep - herd, for thou art with me; thy rod and thy staff they com-fort me.

*cres.*

shadow of death, for thou art with me; thy rod and thy staff they com-fort me.

*cres.*

shep - herd, I will fear no e - vil: for

*p tranquilly.*

Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

*p*

Thou pre - par - est a ta - ble be - fore me in the presence of mine en - e -

*p*

In the presence

en - e - mies: *cres.* *mf*

mies: Thou a - noint - est my head with oil; my cup run-neth o - ver.

mies: Thou a - noint - est my head with oil; my cup run-neth o - ver.

of mine en - e - mies: Thou a - noint - est

*p* *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

*p* *pp*

Sure - ly good - ness and mer - cy shall fol - low me all the days of my life; and

*cres.*

I will dwell in the house of the Lord, and I will dwell in the house of the

*cres.*

I will dwell in the house of the Lord, and I will dwell in the house of the

*cres.*

*ff* *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

*ff* *ritard.*

Lord, I will dwell in the house of the Lord for ev - er, for ev - er, for ev - er.

*ff* *ritard.*



# HARMONIA — SERIES II

## PROGRESSIVE EXERCISES AND SONGS

FOR

### FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY  
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1

2

3

4

5 6

Musical notation for measures 5 and 6. Measure 5 is marked with a '5' and measure 6 with a '6'. The notation is in treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. Measure 5 contains eighth and sixteenth notes, while measure 6 contains quarter notes and rests.

7

Musical notation for measure 7. The measure is marked with a '7'. The notation is in treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The measure contains eighth and sixteenth notes.

8 9

Musical notation for measures 8 and 9. Measure 8 is marked with an '8' and measure 9 with a '9'. The notation is in treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. Measure 8 contains eighth and sixteenth notes, while measure 9 contains quarter notes and rests.

See Series I, 70.

10

Musical notation for measure 10. The measure is marked with a '10'. The notation is in treble and bass staves with a key signature of one sharp (F#) and a 2/4 time signature. The measure contains eighth and sixteenth notes.



11 12

Musical score for measures 11 and 12. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: Treble, Alto, and Bass. Measures 11 and 12 are marked at the beginning of the first staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

13 14

Musical score for measures 13 and 14. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: Treble, Alto, and Bass. Measures 13 and 14 are marked at the beginning of the first staff. The music continues with eighth and sixteenth notes, including some rests and a double bar line in measure 14.

15 16

Musical score for measures 15 and 16. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: Treble, Alto, and Bass. Measures 15 and 16 are marked at the beginning of the first staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

17

Musical score for measure 17. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of three staves: Treble, Alto, and Bass. Measure 17 is marked at the beginning of the first staff. The music continues with eighth and sixteenth notes, including some rests and a double bar line at the end of the measure.

## THE LORD, JEHOVAH, REIGNS.

MENZIES RAYNER.

Adapted from an Old Tune.

18 *Allegro.*

1. Hail, Source of light, of life and love, And joys that nev - er end, . . In whom all crea - tures  
2. All space is with thy presence crowned ; Cre - a - tion owns thy care ; . Each spot in na - ture's

3. At-tuned to praise be ev - 'ry voice, Let not one heart be sad ; Je - ho - vah reigns ! let  
4. Then sound the an - them loud and long, In sweet-est, loft-iest strains, And be the bur - den

live and move, Cre - a - tor, Father, Friend ! (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !  
am - ple round Proclaims that God is there.

earth re - joice ; Let all the isles be glad. (4) reigns, The Lord, Je - ho - vah, Je - ho - vah, reigns !  
of the song, The Lord, Je - ho - vah, (Omit. )

19 20

21 22



23 24

3/4

25

3/4

26

3/4

27

3/4

28 29

3/4

30

3/4

31

3/4

32

3/4



33

System 1 of the musical score, measures 33-34. It consists of three staves in 3/4 time with a key signature of one flat. Measure 33 features a melody in the treble staff with eighth and quarter notes, while the bass staff has whole rests. Measure 34 continues the melody in the treble staff, with the bass staff providing a harmonic accompaniment of eighth notes.

34

System 2 of the musical score, measures 34-35. Measure 34 continues the melody from the previous system. Measure 35 introduces a new melodic line in the treble staff, while the bass staff continues its accompaniment. The system concludes with a double bar line.

35

System 3 of the musical score, measures 35-36. Measure 35 continues the melody in the treble staff. Measure 36 features a more active bass line with eighth notes, while the treble staff has whole rests. The system concludes with a double bar line.

36

System 4 of the musical score, measures 36-37. Measure 36 continues the melody in the treble staff. Measure 37 features a final melodic phrase in the treble staff and a concluding bass line. The system concludes with a double bar line.

37

39

# GOD IS LOVE.

JOHN BOWRING.

Adapted from an Old Tune.

40 *Allegretto.*

1. God is love; his mer - cy bright - ens All the path in which we  
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges

3. E'en the hour that dark - est seem - eth Will his change - less good - ness  
 4. He with earth - ly cares en - twin - eth Hope and com - fort from a -

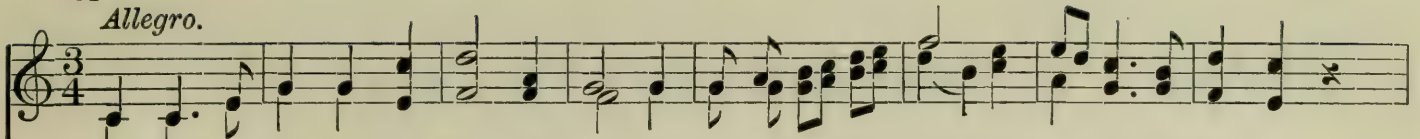
rove; Bliss he wakes, and woe he light - ens: God is wis - dom, God is love.  
 move; But his mer - cy wan - eth nev - er: God is wis - dom, God is love.

prove; From the mist his bright - ness streameth: God is wis - dom, God is love.  
 bove; Ev - 'ry - where his glo - ry shin - eth: God is wis - dom, God is love.

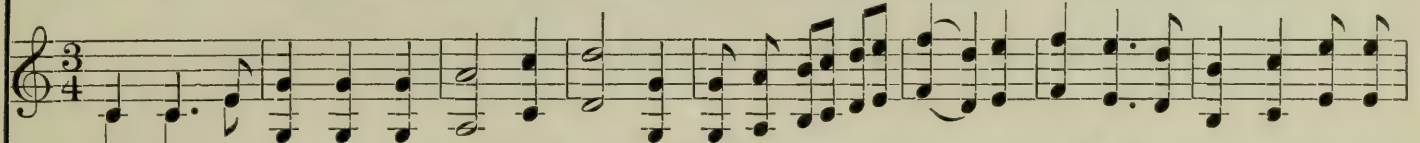


## I WILL EXTOL THEE.

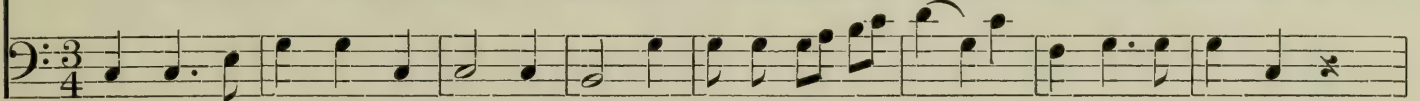
41

*Allegro.*

I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er.

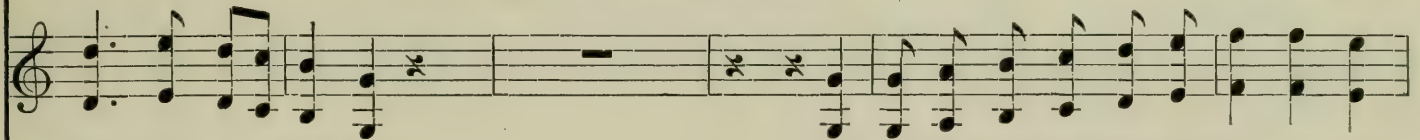


I will ex-tol thee, my God, O King; and I will bless thy name for - ev - er and ev - er. Ev-'ry



Ev-'ry day will I bless thee;

for -



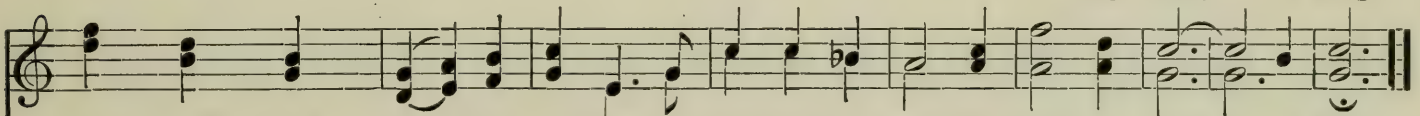
day will I bless thee;

and I will praise thy name for - ev - er, for -

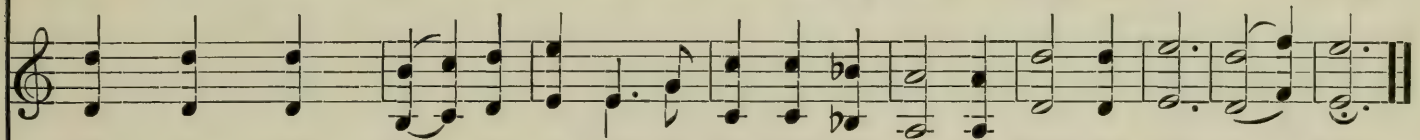


and

my God, . . . O King.



ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O King.



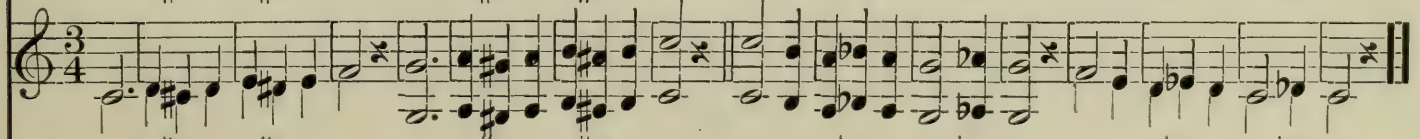
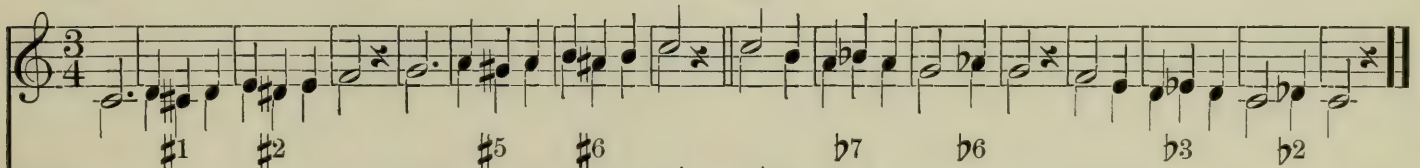
ev - er and ev - er. I will ex - tol thee, my God, O King, my God, O . . . King.



I will praise thy name for - ev - er,

42

43



44 45 46

Measures 44-46 of a musical score in 4/4 time. The score consists of three staves: two treble staves and one bass staff. Measure 44 features a melody in the first treble staff with eighth and quarter notes, and a bass line in the bass staff. Measure 45 continues the melody and bass line. Measure 46 shows a continuation of the musical themes.

47 48

Measures 47-48 of a musical score in 3/4 time. The score consists of three staves: two treble staves and one bass staff. Measure 47 features a melody in the first treble staff with quarter and eighth notes, and a bass line. Measure 48 continues the melody and bass line.

49

Measure 49 of a musical score in 3/4 time. The score consists of three staves: two treble staves and one bass staff. The measure begins with a key signature change to one flat (B-flat major or D minor) and features a melody in the first treble staff and a bass line.

50 51

Measures 50-51 of a musical score in 4/4 time. The score consists of three staves: two treble staves and one bass staff. Measure 50 features a melody in the first treble staff and a bass line. Measure 51 continues the melody and bass line.



52

53

Musical score for measures 52 and 53. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Measure 52 shows active melodic and harmonic movement across all staves. Measure 53 features a whole rest in the top staff, while the middle and bottom staves continue with active accompaniment.

54

Musical score for measure 54. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#). The time signature changes to 3/4. The measure contains a whole rest in the top staff and a half rest in the middle staff, with the bottom staff continuing its accompaniment.

Musical score for measures 55 and 56. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. Measure 55 shows active melodic and harmonic movement across all staves. Measure 56 continues the active accompaniment in the middle and bottom staves, while the top staff has a whole rest.

55

Musical score for measure 55. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The measure shows active melodic and harmonic movement across all staves.

56

57

Measures 56 and 57 of a musical score in 4/4 time, key of D major. The score consists of three staves: Treble, Alto, and Bass. Measure 56 features a complex rhythmic pattern with eighth and sixteenth notes in the Treble staff, a half note in the Alto staff, and a half note in the Bass staff. Measure 57 continues the pattern with similar rhythmic values and some rests.

58

Measure 58 of the musical score in 4/4 time, key of D major. The Treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The Alto staff also begins with a whole rest, followed by eighth and sixteenth notes. The Bass staff begins with a half note, followed by eighth and sixteenth notes.

59

Measure 59 of the musical score in 3/4 time, key of D major. The Treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The Alto staff begins with a whole rest, followed by eighth and sixteenth notes. The Bass staff begins with a half note, followed by eighth and sixteenth notes.

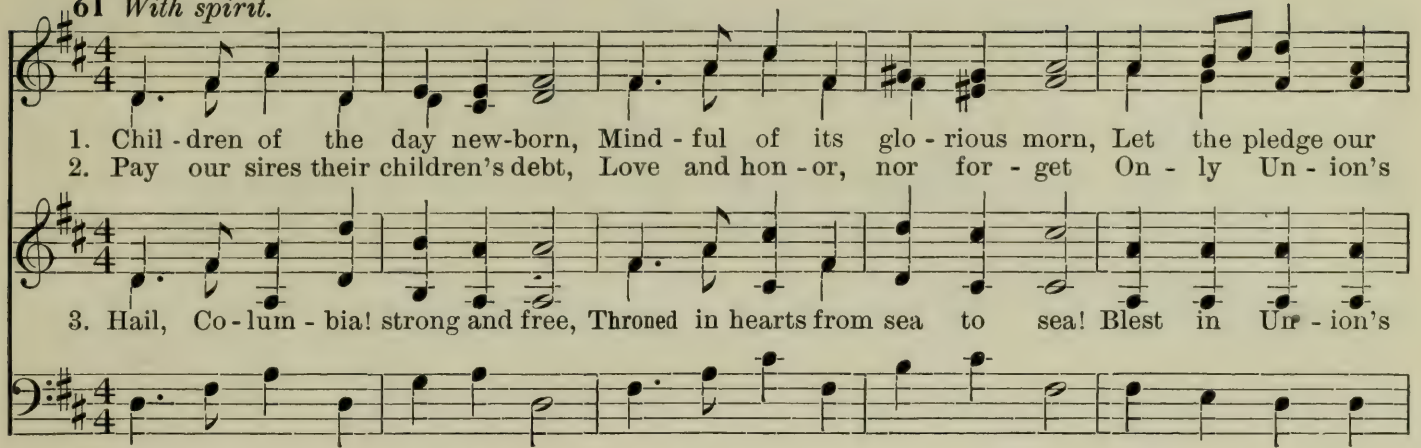
60

Measure 60 of the musical score in 4/4 time, key of D major. The Treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The Alto staff begins with a whole rest, followed by eighth and sixteenth notes. The Bass staff begins with a half note, followed by eighth and sixteenth notes.

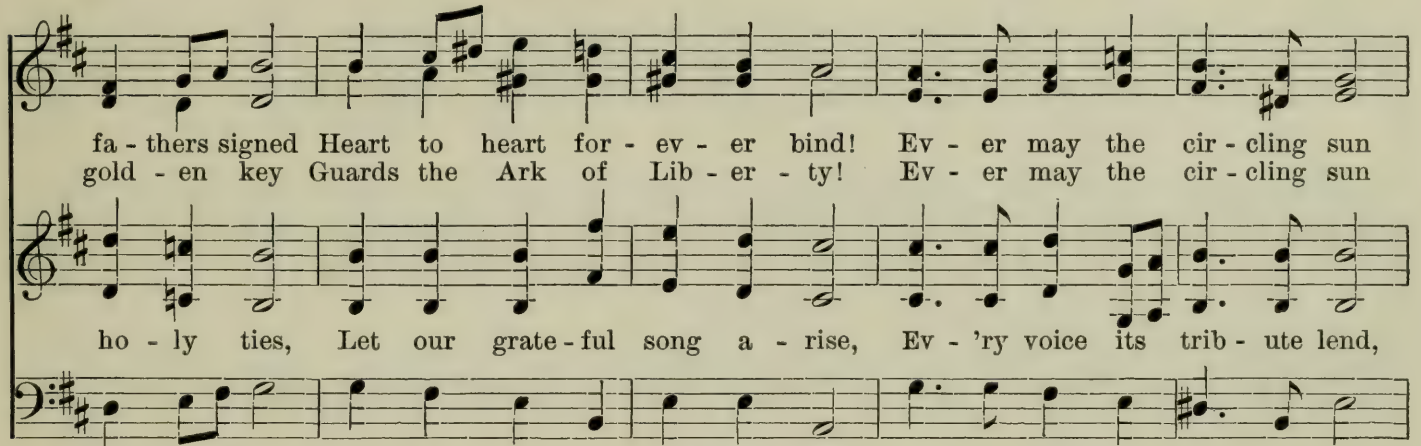


Words by OLIVER WENDELL HOLMES.\*

61 *With spirit.*

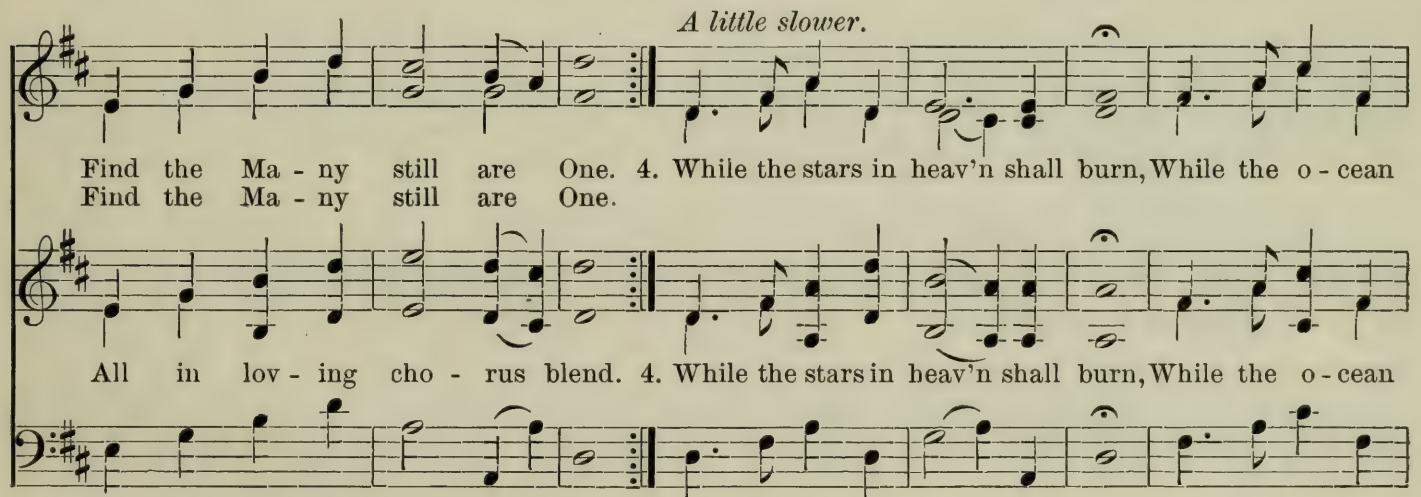


1. Chil - dren of the day new-born, Mind - ful of its glo - rious morn, Let the pledge our  
2. Pay our sires their children's debt, Love and hon - or, nor for - get On - ly Un - ion's



3. Hail, Co - lum - bia! strong and free, Throned in hearts from sea to sea! Blest in Un - ion's  
fa - thers signed Heart to heart for - ev - er bind! Ev - er may the cir - cling sun  
gold - en key Guards the Ark of Lib - er - ty! Ev - er may the cir - cling sun  
ho - ly ties, Let our grate - ful song a - rise, Ev - 'ry voice its trib - ute lend,

*A little slower.*



Find the Ma - ny still are One. 4. While the stars in heav'n shall burn, While the o - cean  
Find the Ma - ny still are One.

All in lov - ing cho - rus blend. 4. While the stars in heav'n shall burn, While the o - cean



tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One!  
tides re - turn, Ev - er shall the cir - cling sun Find the Ma - ny still, still are One!

\* These portions of the "Additional Verses to 'Hail Columbia'" are used by special permission of HOUGHTON, MIFFLIN & Co., the authorized publishers of Dr. Holmes's works.

Musical score for measures 62 and 63. The score is written for three staves (Treble, Treble, and Bass) in 6/8 time. The key signature has three sharps (F#, C#, G#). Measure 62 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 63 continues the pattern with some rests and a repeat sign.

Musical score for measures 64 and 65. The score is written for three staves (Treble, Treble, and Bass) in 3/4 time. The key signature has three sharps (F#, C#, G#). Measure 64 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 65 continues the pattern with some rests and a repeat sign.

Musical score for measures 66 and 67. The score is written for three staves (Treble, Treble, and Bass) in 6/8 time. The key signature has three sharps (F#, C#, G#). Measure 66 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 67 continues the pattern with some rests and a repeat sign.

Musical score for measures 68 and 69. The score is written for three staves (Treble, Treble, and Bass) in 6/8 time. The key signature has three sharps (F#, C#, G#). Measure 68 shows a complex rhythmic pattern with eighth and sixteenth notes. Measure 69 continues the pattern with some rests and a repeat sign.

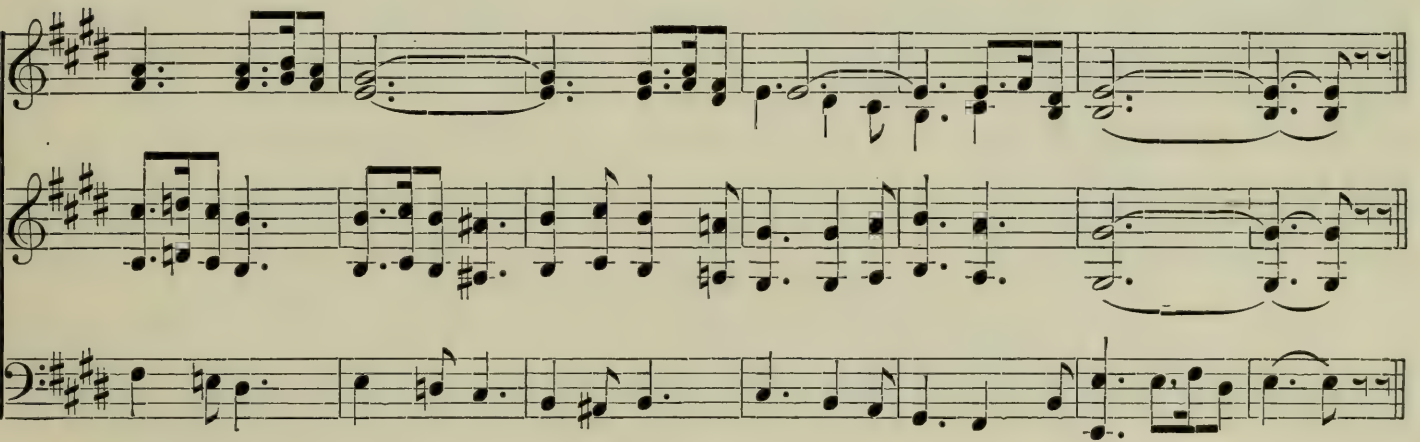
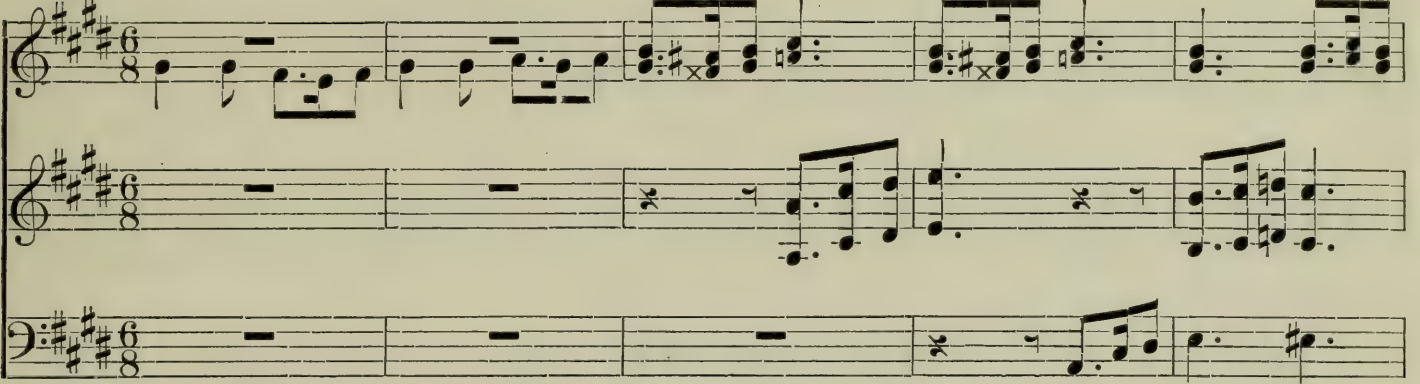
Compare with 63.



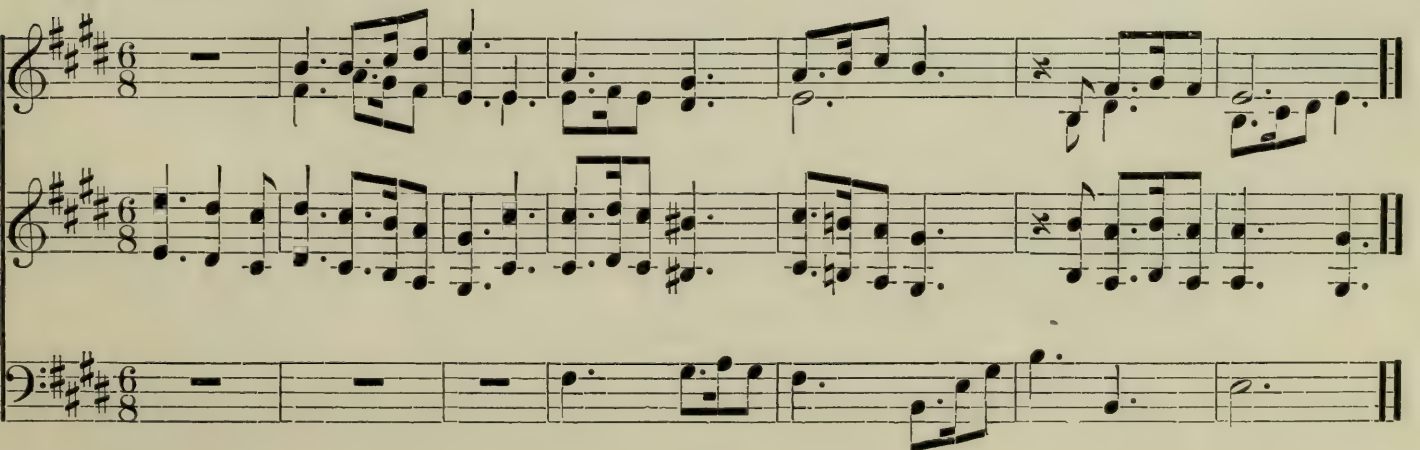
68



69



70



71 72

### NOW FARE THEE WELL.

KARL STEIN (Adapted).

73 *Andante.*

*mf* Now fare thee well, God give thee

Now fare thee well, . . . . . fare thee well. God give thee joy,

*p* Now fare thee well, . . . . . God give thee joy, God give thee

*p* fare thee well.

joy So fare thee well, So fare thee well.

*p* in thy wan - d'ring. So fare thee well, . . . so fare thee well. . . . God

*p* joy in thy wan - d'ring. So fare thee well, So fare thee well. God



give thee joy in thy wan - d'ring. God give thee joy in thy wand'ring, And may  
give thee joy in thy wan - d'ring.

an - gels pro - tect from all ill, And may an - gels, may an - gels pro - tect from all  
ill. And may an - gels, may an - gels pro - tect from all  
ill.

ill. . . God give thee joy ! So fare thee well, And may an - gels, may an - gels pro -  
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .

ill. . . So fare thee well, So fare thee well. . .  
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .  
tect from all ill, So fare thee well, fare thee well, so fare thee well, fare thee well. . .  
Fare thee well, fare thee well. . .

74 75

76

## ELFIN SONG.

Words by J. R. DRAKE (adapted).

77 *Allegro.*

1. Gnome and gob - lin! imp and sprite! Elf of eve! and star - ry Fay! Ye that love the

2. Hail the wan - der - er a - gain With dance and song, and lute and lyre. Pure his wing and

Hith - er come, Hith - er,

*cres.* *f*

moon's soft light, Hith - er, hith - er wend your way, hith - er, hith - er wend your

strong his chain, Dou - bly bright his fai - ry fire, Dou - bly bright his fai - ry

O wend your  
O bright his



*dim.* *cres.*

way ; Come hith-er and sing and trip it mer-ri-ly, . .

*dim.* *p* *f*

fire. Twine ye in a jo-cund ring, and

*dim.* *p* *f*

way. Come hith-er and twine  
fire.

*dim.* *p*

. . and sing, . . and sing, Twine ye in a jo-cund ring,

*p*

sing, . . and sing, Twine ye in a jo-cund ring,

*dim.* *p*

Come, twine in jo-cund ring, . . . . . Come, and

*cres* *cen*

Sing and trip it mer-ri-ly Hand to hand, and wing to wing, Round the wild witch-

*cres* *cen*

Sing and trip it mer-ri-ly Hand to hand and wing to wing, Round the wild witch-

sing . . . . . mer-ri-ly, *cres* *cen*

*do. ff* *tree. dim* *in* *u* *en* *do.*

ha-zel tree, Round the ha-zel tree. Come hith-er, come hith-er, come hither, come hith-er.

*do. ff* *dim* *in* *u* *en* *do.*

ha-zel tree, Round the ha-zel tree. Come hith-er, come hith-er, come hither, come hith-er.

*do. ff* *dim* *in* *u* *en* *do.*

## MY COUNTRY.\*

Words, "America," by S. F. SMITH.

81

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my  
2. My na - tive coun - try, thee, Land of the no - ble, free, Thy name I love; I love thy  
3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song; Let mor - tal  
4. Our fa - thers' God! to thee, Au - thor of lib - er - ty, To thee we sing! Long may our

fa - thers died! Land of the pil-grims' pride! From ev - 'ry moun-tain side Let free - dom ring!  
rocks and rills, Thy woods and tem - pled hills: My heart with rap - ture thrills Like that a - bove.  
tongues a-wake; Let all that breathe partake; Let rocks their si-lence break,--The sound prolong.  
land be bright With freedom's ho - ly light; Pro - tect us by thy might, Great God, our King!

This selection may be sung in the key of G.

\*Copyright, 1902, by LEO R. LEWIS.



83 84

83 84

85 86

85

85

86

86

87 88

89

### WANDERER'S NIGHT-SONG.

Translation from GOETHE by LONGFELLOW.\*

G. LEHMANN (Adapted).

90 *p* *Moderato.* *cres.*

Thou that from the heavens art, Ev' - ry pain and sor - row still - est, And the dou - bly

*f* *p* *cres.*

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

wretch - ed heart Dou - bly with re - fresh - ment fill - est, I am wea - ry with con - tend - ing!

\*This translation is used by special permission of HOUGHTON, MIFFLIN, AND Co., the authorized publishers of Longfellow's works.



*rit.* *A little faster.* *p*

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

Why this rap - ture and un - rest? Peace de - scend - ing, Peace de - scend - ing,

*rit.* *p*

*cres.* *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

*cres.* *f*

Come, ah, come in - to my breast! Come, ah, come in - to my breast!

*cres.* *f*

*p* *Peace de -*

Come, ah, come in - to my breast! *Peace de - scend - ing,*

*p* *cres.*

Come, ah, come in - to my breast! *Peace de - scend - ing, Ah,*

*p* *cres.*

*Peace de - scend - ing, ah! come,*

*scend - ing,* *ff* *p* *pp Lento.*

Come, ah, come in - to my breast, in - to my breast, *Peace de - scend - ing, come, ah, come!*

*ff* *p* *pp*

come, ah, come in - to my breast, in - to my breast, *Peace de - scend - ing, come, ah, come!*

*ff* *p* *pp*

91 92

93

Note change of key.

# SPRING SONG.

E. SILAS.

94

*p* Allegro con spirito.

1. Now gladsome Spring is com - ing, And flow'rets sweet are bloom - ing, Fa la la la la la

2. And ma - ny a blos - som glo - rious Now greets the sun vic - to - rious, Fa la la la la la

la, Fa la la la la la la, . . . . . fa la la la la, . . . . .

la, Fa la la la la la la, . . . . . fa la la la la, . . . . .

la, fa la la la la, . . . . . la la, fa la la la



*mf* *f*

fa la la la la, While na - ture shows her face, Be-decked with ev-'ry grace, Fa la

*mf* *f*

fa la la la la, While earth her voice doth raise To sing in thank-ful praise, Fa la

*mf* *f*

la . . . . la la,

*mf*

la, fa la la, fa la la, fa la la, fa la la, fa la la, The Spring clad all in

*mf*

la, fa la la, la la la, fa la la, . . . . . Since all to-day re-

*mf*

fa la la, fa la la, fa la la,

*p*

glad - ness, Doth laugh at Win - ter's sad - ness, Fa la la la, fa

*p*

joi - ces, We'll sing with hap - py voi - ces, Fa la la la, fa

*p*

Fa la la la la la la la, fa

*cres.* *ff*

la la la la la la la, fa la la la, fa la la la la la la.

*cres.* *ff*

la la la fa la la la, fa la la la la la la.

*cres.* *ff*

la la la la la la la, fa la la la la la la.

95

96

97

Note change of key.

## WE WELCOME THEE.

COMPANION-PIECE TO "NOW FARE THEE WELL," No. 73.

KARL STEIN (adapted).

98 *Very sustained.*

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

We wel - come thee! We wel - come thee! Thrice blest the day that marks thy journey's

This selection may be sung in G or in G-flat.



*p* *f* *mf*

We wel-come thee!

end ! We wel - come thee ! We wel - come thee ! In lov - ing song our thankful voi-ces

*p* *f* *mf*

end ! We wel - come thee ! We wel - come thee ! In lov - ing song our thankful voi-ces

*p* *f* *mf*

*p* *f* *mf*

Words are but

blend. We wel - come thee ! We wel - come thee ! Words are but weak, are but *cres. e accel.*

*p* *f* *mf*

blend. We wel - come thee ! We wel - come thee! *cres. e accel.*

*p* *f* *mf*

We wel - - come thee, . . . wel - come thee! Words are but

*weak . . . . . lento. a tempo. When speaks the*

*weak . . . . . when deeper feel-ings throng ; When speaks the throbbing heart, the*

*Words are but weak when deeper feel - ings throng ; When speaks the throbbing heart, the*

*weak . . . . . a tempo.*

*weak . . . . . a tempo.*

*f* *pp* *ff* *pp*

throbbing heart, it breathes its mes-sage in a song ! We wel - come thee ! We wel - come thee !

*f* *pp* *ff* *pp*

throbbing heart it breathes its mes - sage in a song ! We wel - come thee ! We wel - come thee !

*f* *pp* *ff* *pp*

100

99

101

## SLEIGHING SONG.

102 *Vivace.*

*mf*

*p* Ling ling ling, etc.\* 1. A - way, a-way to - geth - er, Fast fly - ing as the  
2. Fair Lu - na's face is beam - ing, Up - on our hap - py

*p* Ling ling ling ling ling ling ling ling ling ling ling ling

*p* Ling ling ling, etc.\*

*cres.* *dim.*

wind, We speed thro' win - try wea - ther, And leave all care be - hind! O'er  
band; Our hearts re - flect the gleam - ing That brightens all the land. We've

ling ling ling ling ling ling ling ling ling ling ling ling O'er  
*cres.* *dim.* We've

ling ling ling ling

\* The Alto (Soprano II) and Bass sing "ling ling ling" throughout, unless otherwise indicated.



*cres.*

fro - zen road-way spring - ing, Our cours - ers dash a - long, While mer - ry bells are  
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe! All hail the glist'ning

fro - zen road-way spring - ing, Our cours - ers dash a - long, ling ling ling  
 ne'er a tho't but pleas - ure; We've banished ev - 'ry woe!

ling ling ling, etc. *cres.*

*f* Hal-lo! . . . hal - lo!  
*f* Hal - li! hal-lo! And  
 Hal - li! hal-lo! That

ring - ing, And voi - ces join in song,  
 trea - sure, That spark - ling gem, the snow,

ling ling ling ling ling ling ling ling ling Hal - li! . . . . . And  
 ling ling ling ling ling ling ling ling ling Hal - li! . . . . . That

ling ling ling ling

*ff* *I* *2. Fair* *2* *dim.*

voi - ces join in song. Ling ling ling ling ling ling  
 spark - ling gem, the (Omit.) snow. . . . .

*ff* *p* *dim.*

voi - ces join in song. Ling ling ling ling ling ling  
 spark - ling gem, the (Omit.) snow. . . . .

ling, And voi - ces join in song, Ling ling  
 That spark - ling gem, the (Omit.) snow. A - way we

*p* *dim.*

A - way we go! . . . . .

*p* *dim.*

A - way we go! . . . . .

*dim.*

go! . . . . . A - way we go! . . .

## OUR FLAG.

A. R. ROBINSON.

CARL WILHELM (Adapted).

103 *Tempo di marcia.*

*f*

1. A - bove our Un - ion, broad and wide, From o - cean - side to o - cean - side, From  
 2. This flag shall nev - er suf - fer wrong; For all with mus - ket, sword, and song, Will

*f*

3. Our shouts shall ech - o round each throne, Till Free - dom o'er the world is known, Till

*f*

north - ern hills to south - ern plains, One ban - ner shows that Free - dom reigns, And  
 leap from plow and bench and till, Like one to work dear Free - dom's will. Our

*mp*

all man - kind, in ev - 'ry clime, Shall join the cho - rus, grand, sub - lime. Ten

*mp*

sends a splen - dor shin - ing far, From out its folds of stripe and star; And sends a  
 flag no ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star; Our flag no

*pp* *cres.*

mil - lion swords the guard - ians are Of Free - dom's flag of stripe and star; Ten mil - lion

*pp* *cres.*

*cen* - - - *do.* *ff*

splen - dor shin - ing far, From out its folds . . of stripe and star.  
 ty - rant's touch shall mar, Nor blight one gleam - ing stripe or star.

*ff*

swords the guard - ians are Of Free - dom's flag of stripe and star.

*cen* - - - *do.* *ff*



# HARMONIA — SERIES III

## PROGRESSIVE EXERCISES AND SONGS

FOR

### FOUR-PART CHORUS OF MIXED VOICES,

ADAPTED FOR USE BY ADULT CHORUS (SOPRANO, ALTO, TENOR, BASS,) OR FOR USE BY  
SCHOOL CHORUS (SOPRANO I, SOPRANO II, ALTO-TENOR, BASS).

1

2

[TENOR AND ALTO-TENOR.]

3

4

5

System 5, measures 1-8. The music is in 3/2 time with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with eighth and quarter notes, including a half note G#4. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The system concludes with a double bar line.

6

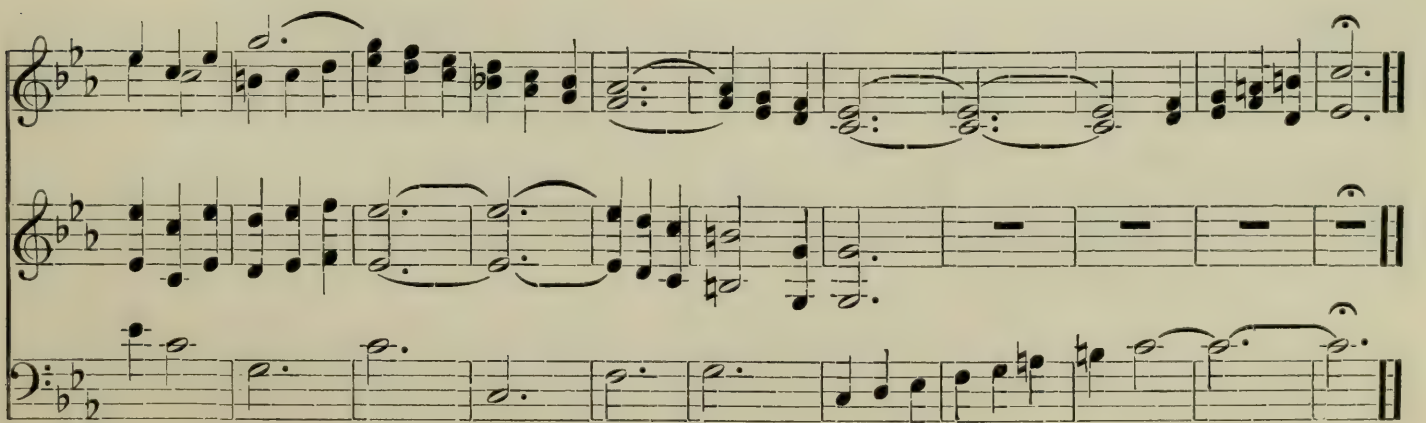
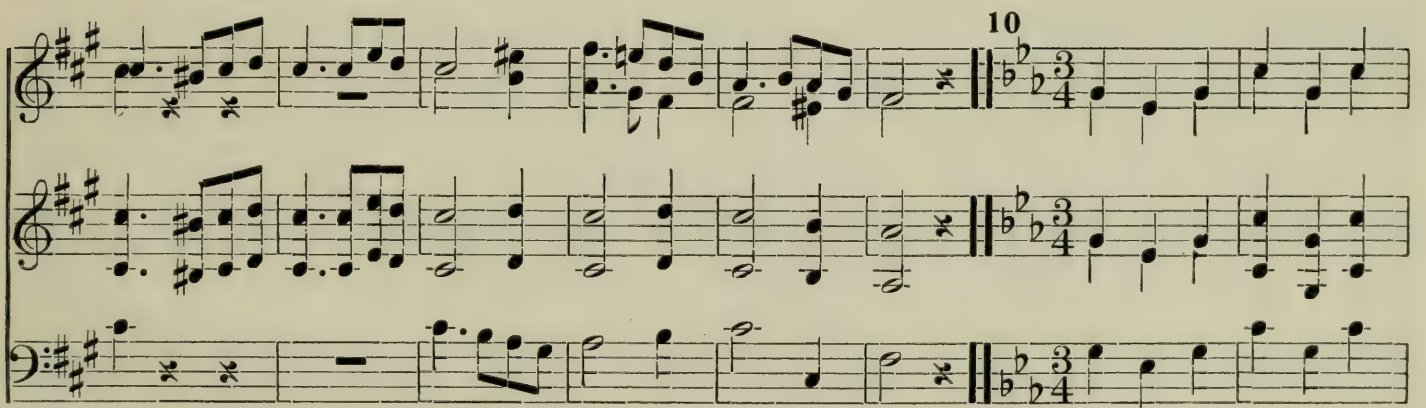
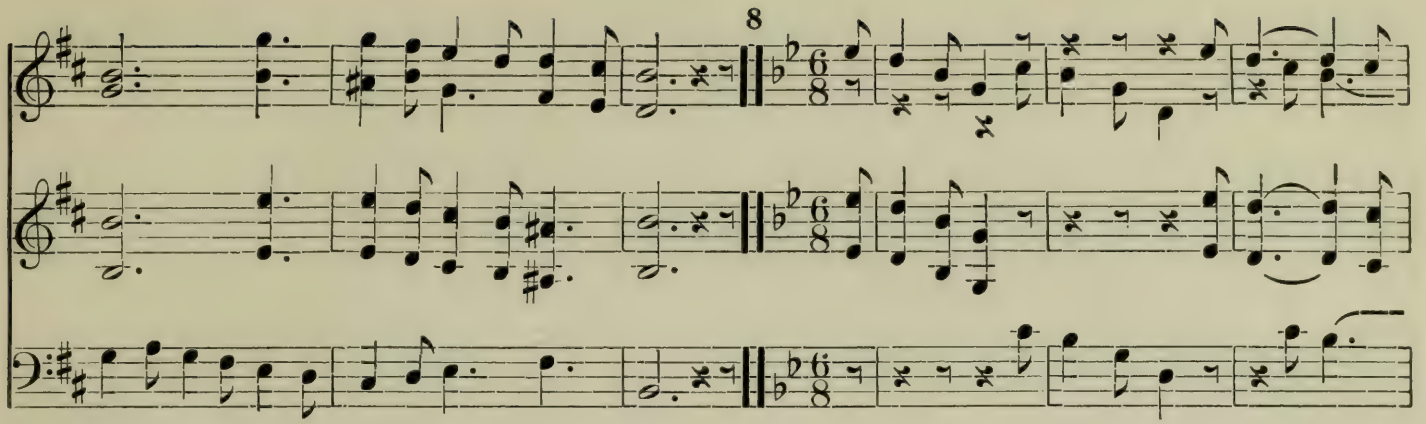
System 6, measures 1-8. The music is in 3/4 time with a key signature of one flat (Bb). The first staff (treble clef) features a melody with eighth and quarter notes, including a half note G4. The second staff (treble clef) contains chords and single notes. The third staff (bass clef) has a bass line with eighth and quarter notes. The system ends with a double bar line.

System 7, measures 1-8. The music is in 3/4 time with a key signature of one flat (Bb). The first staff (treble clef) contains a melody with eighth and quarter notes, including a half note G4. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (bass clef) has a bass line with eighth and quarter notes. The system concludes with a double bar line.

7

System 8, measures 1-8. The music is in 9/8 time with a key signature of one sharp (F#). The first staff (treble clef) contains a melody with eighth and quarter notes, including a half note G#4. The second staff (treble clef) provides harmonic support with chords and single notes. The third staff (bass clef) has a bass line with eighth and quarter notes. The system ends with a double bar line.





Exercise 11\* (marked with an asterisk) and Exercise 12. The key signature is three sharps (F#, C#, G#). Exercise 11\* is in 3/4 time, and Exercise 12 is in 3/4 time. The notation is for three staves (treble, alto, and bass clefs).

Exercise 13. The key signature changes to two flats (Bb, Eb). The notation is for three staves (treble, alto, and bass clefs).

Exercise 14. The key signature changes to two flats (Bb, Eb). The notation is for three staves (treble, alto, and bass clefs).

Exercise 15. The key signature is three sharps (F#, C#, G#). The notation is for three staves (treble, alto, and bass clefs).

\* The exercises marked with an asterisk are from a collection by H. BÖNICKE.



15

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a 3/4 time signature. It contains measures 15, 16, and 17. The middle staff also has a treble clef and contains measures 15, 16, and 17. The bottom staff has a bass clef and contains measures 15, 16, and 17. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

16

Three staves of music. The top staff begins with a treble clef, a key signature of one sharp (C major), and a common time signature. It contains measures 18, 19, and 20. The middle staff also has a treble clef and contains measures 18, 19, and 20. The bottom staff has a bass clef and contains measures 18, 19, and 20. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

17 \*

Three staves of music. The top staff begins with a treble clef, a key signature of two flats (B-flat major), and a common time signature. It contains measures 21, 22, and 23. The middle staff also has a treble clef and contains measures 21, 22, and 23. The bottom staff has a bass clef and contains measures 21, 22, and 23. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

18

Three staves of music. The top staff begins with a treble clef, a key signature of one sharp (C major), and a common time signature. It contains measures 24, 25, and 26. The middle staff also has a treble clef and contains measures 24, 25, and 26. The bottom staff has a bass clef and contains measures 24, 25, and 26. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

19

System 1 of the musical score, measures 19-20. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. The first staff (treble clef) begins with a whole rest in measure 19, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 20. The second staff (treble clef) begins with a whole rest in measure 19, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 20. The third staff (bass clef) begins with a whole rest in measure 19, followed by a half note G2, a quarter note A2, and a half note Bb2 in measure 20.

20

System 2 of the musical score, measures 20-21. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. The first staff (treble clef) begins with a whole rest in measure 20, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 21. The second staff (treble clef) begins with a whole rest in measure 20, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 21. The third staff (bass clef) begins with a whole rest in measure 20, followed by a half note G2, a quarter note A2, and a half note Bb2 in measure 21.

System 3 of the musical score, measures 21-22. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. The first staff (treble clef) begins with a whole rest in measure 21, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 22. The second staff (treble clef) begins with a whole rest in measure 21, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 22. The third staff (bass clef) begins with a whole rest in measure 21, followed by a half note G2, a quarter note A2, and a half note Bb2 in measure 22.

21

System 4 of the musical score, measures 22-23. The key signature is B-flat major (two flats). The time signature is 3/4. The system consists of three staves. The first staff (treble clef) begins with a whole rest in measure 22, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 23. The second staff (treble clef) begins with a whole rest in measure 22, followed by a half note G4, a quarter note A4, and a half note Bb4 in measure 23. The third staff (bass clef) begins with a whole rest in measure 22, followed by a half note G2, a quarter note A2, and a half note Bb2 in measure 23.



22

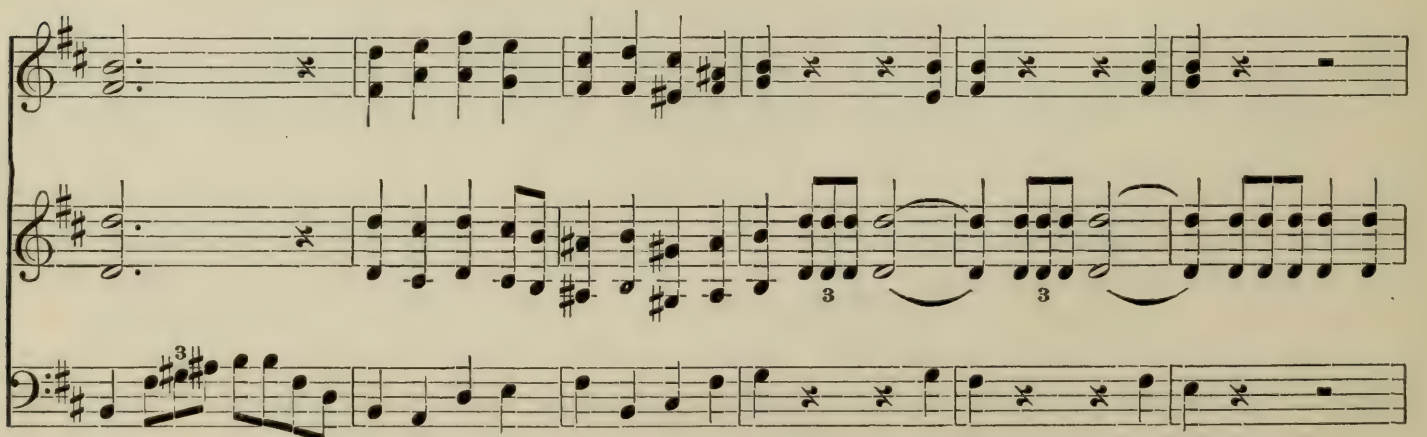
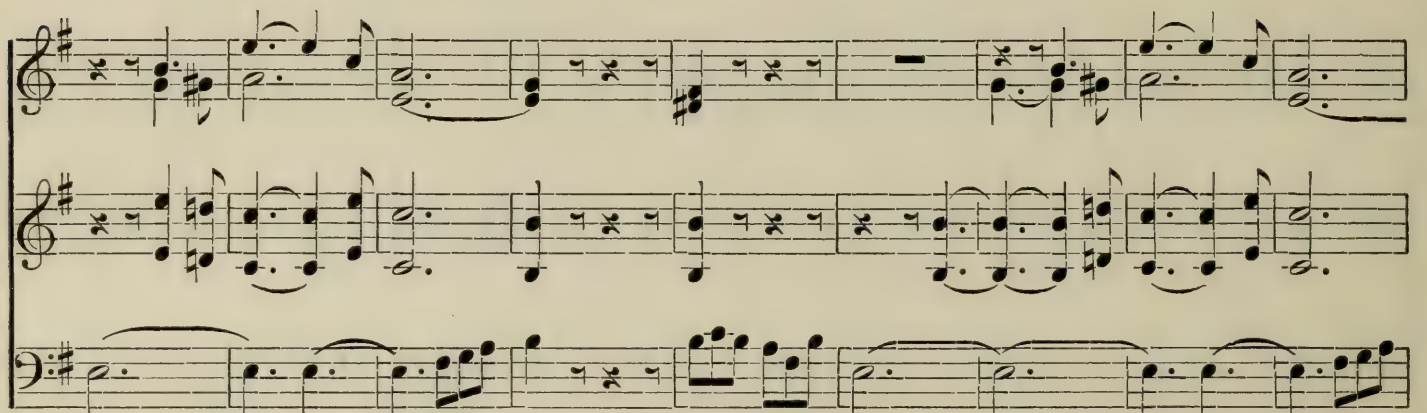
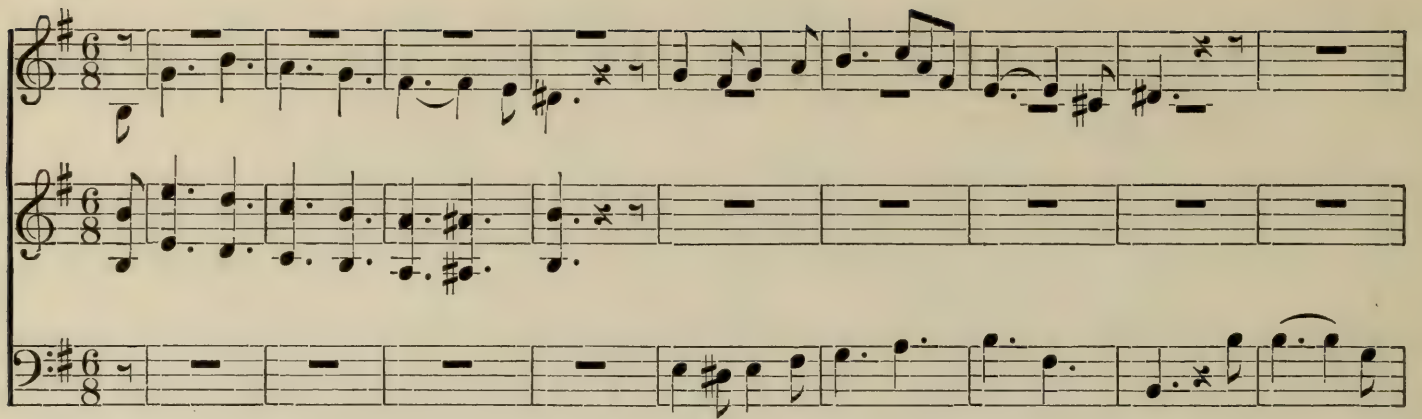
Three staves of music. The first staff (Treble) has a treble clef and a key signature of three sharps. The second staff (Alto) has an alto clef and a key signature of three sharps. The third staff (Bass) has a bass clef and a key signature of three sharps. Measure 22 is in 3/4 time. Measures 23 and 24 are in 4/4 time.

23

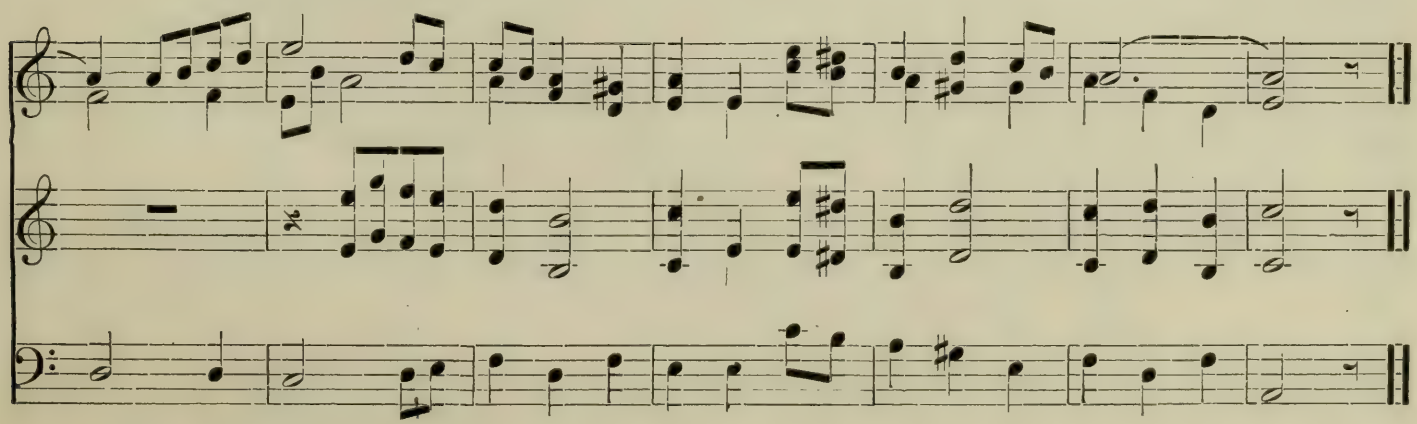
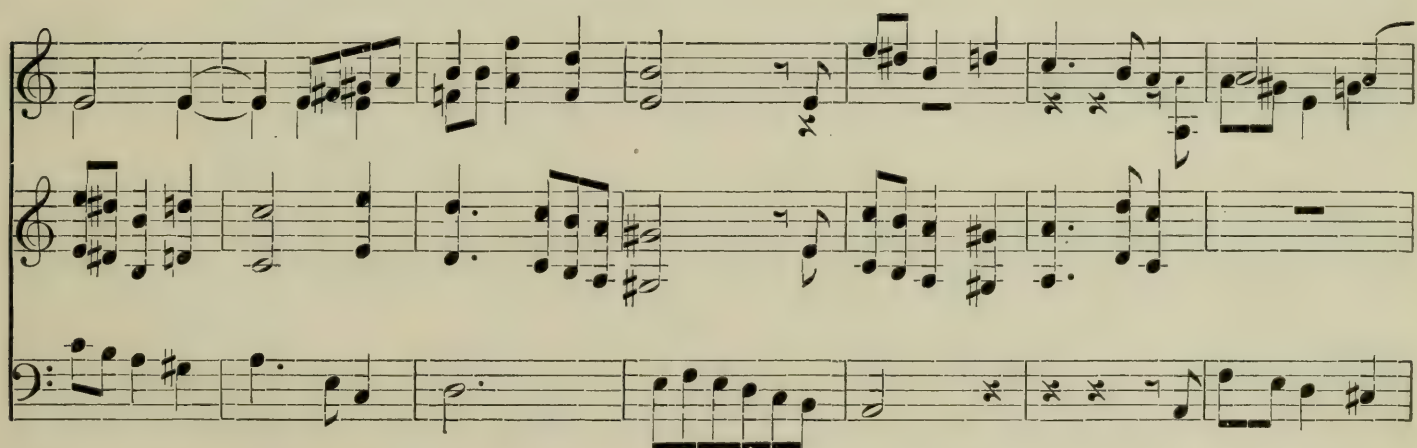
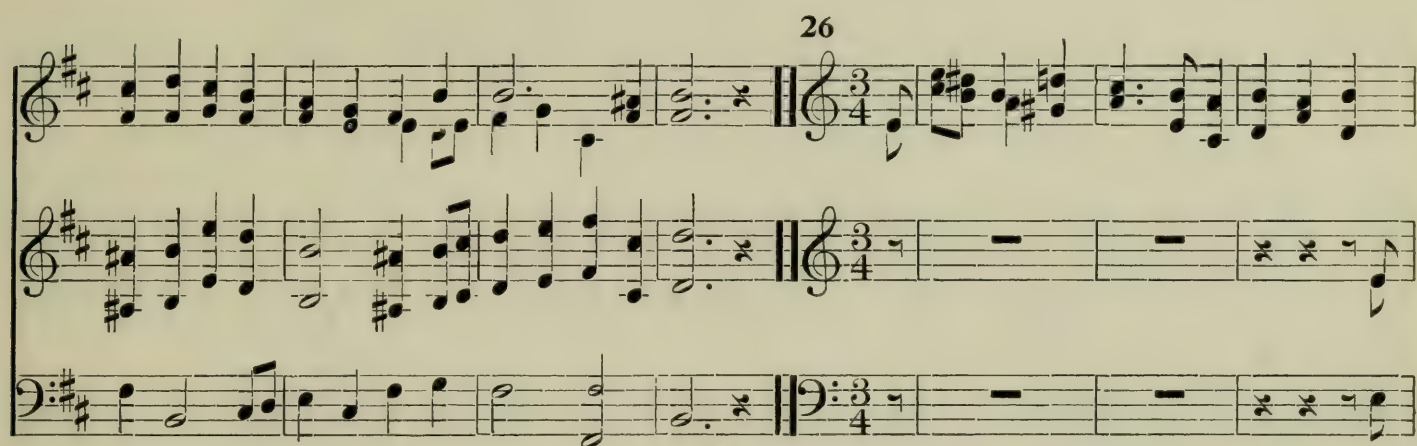
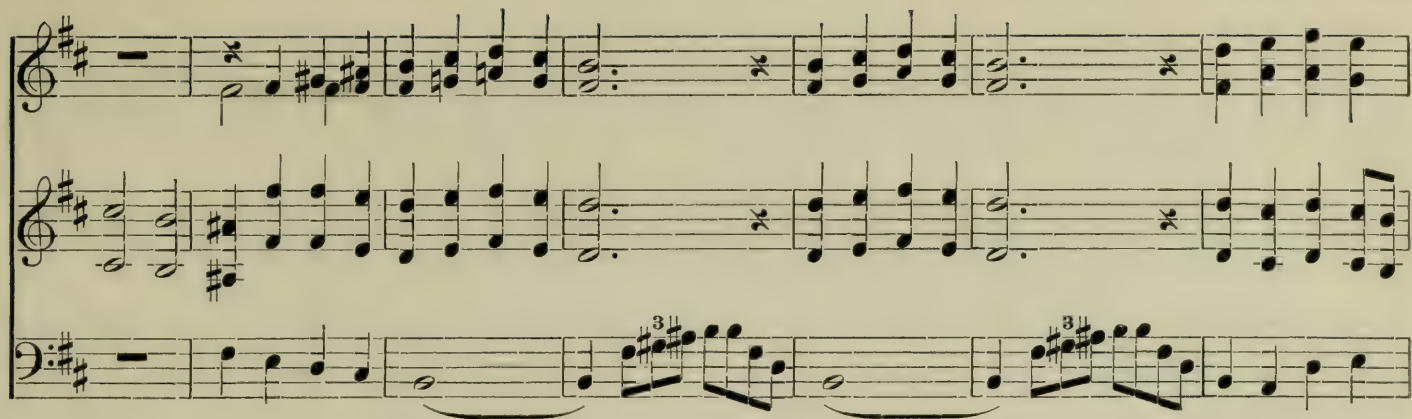
Three staves of music. The first staff (Treble) has a treble clef and a key signature of two sharps. The second staff (Alto) has an alto clef and a key signature of two sharps. The third staff (Bass) has a bass clef and a key signature of two sharps. Measure 25 is in 3/4 time. Measures 26 and 27 are in 4/4 time.

Three staves of music. The first staff (Treble) has a treble clef and a key signature of one sharp. The second staff (Alto) has an alto clef and a key signature of one sharp. The third staff (Bass) has a bass clef and a key signature of one sharp.

Three staves of music. The first staff (Treble) has a treble clef and a key signature of no sharps or flats. The second staff (Alto) has an alto clef and a key signature of no sharps or flats. The third staff (Bass) has a bass clef and a key signature of no sharps or flats.







## AH, WELL-A-DAY!

W. MOTHERWELL.

27

1. Some love is light and fleets a-way, Heigh-o! the wind and rain; Some love is deep and  
 2. Of loy-al love I sing this lay, Heigh-o! the wind and rain; 'Tis of a knight and  
 3. He lov'd her, O, he lov'd her long, Heigh-o! the wind and rain; But she for love gave

4. That brave knight buckled on his brand, Heigh-o! the wind and rain; And fast he sought a  
 5. He scorned to weep, he scorned to sigh, Heigh-o! the wind and rain; But like a true knight

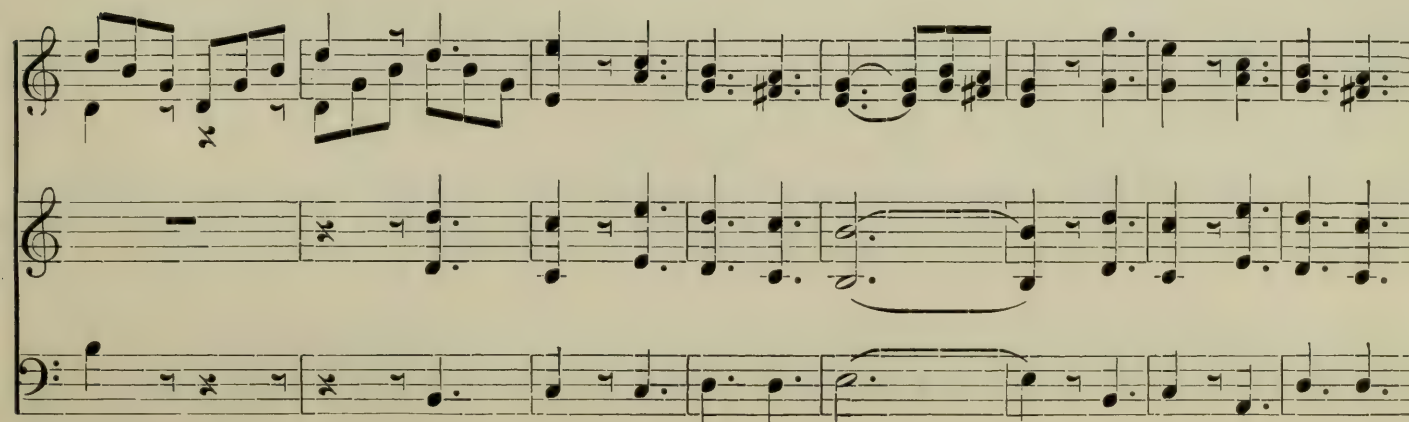
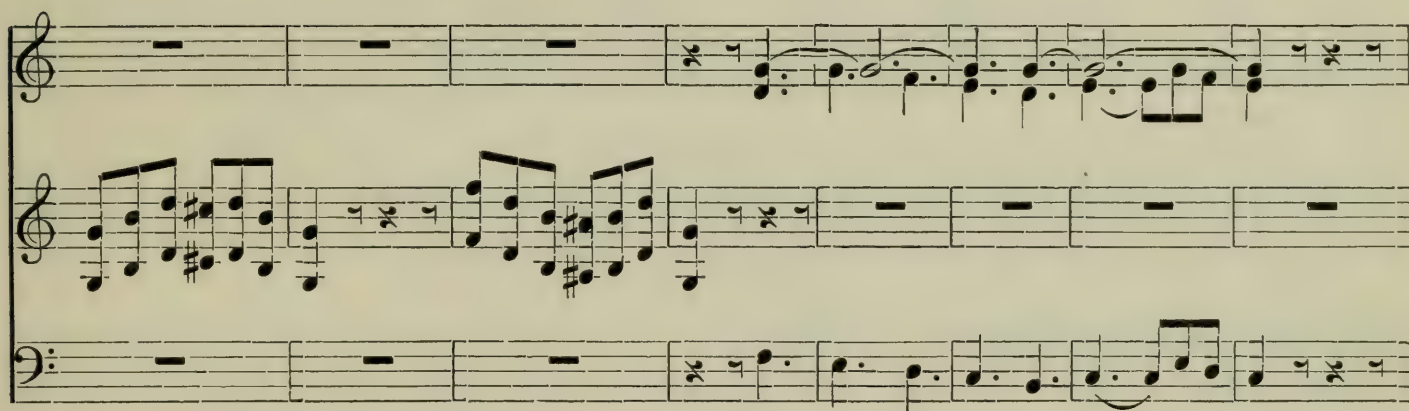
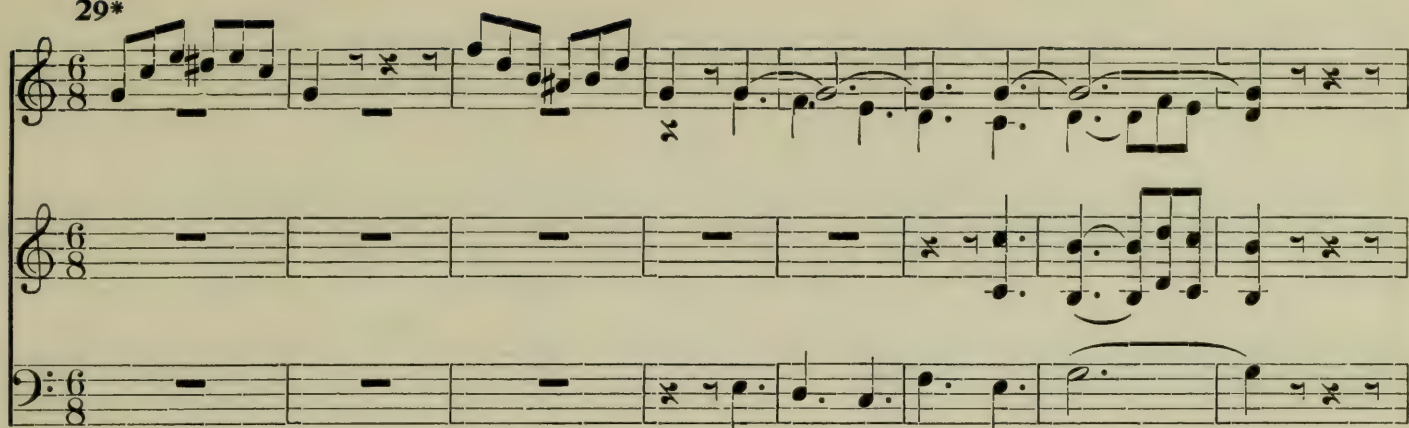
scorns de-cay, Ah, well - a - day! In vain. 5. well - a - day, ah! well - a - day! Life's vain!  
 la - dy gay, Ah, well - a - day! Bright twain.  
 bit - ter wrong, Ah, well - a - day! Dis-dain.

for-eign strand, Ah, well - a - day! In pain.  
 he could die, Ah, well - a - day! Ah, (*Omit.*) well - a - day, ah! well - a - day! Life's vain!

28 \*



29\*







30\*

First system of music. The top staff (treble clef, 6/8 time) contains measures 30 and 31, marked with a 30\* and a repeat sign. The middle and bottom staves (treble and bass clefs) contain rests for measures 30 and 31.

Second system of music. The top staff (treble clef, 6/8 time) contains measures 32 and 33. The middle and bottom staves (treble and bass clefs) contain rests for measures 32 and 33.

31\*

Third system of music. The top staff (treble clef, 6/8 time) contains measures 34 and 35, marked with a 31\* and a repeat sign. The middle and bottom staves (treble and bass clefs) contain rests for measures 34 and 35.

Fourth system of music. The top staff (treble clef, 6/8 time) contains measures 36 and 37. The middle and bottom staves (treble and bass clefs) contain rests for measures 36 and 37.

32\*

First system of musical notation for measures 32\*. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and accidentals.

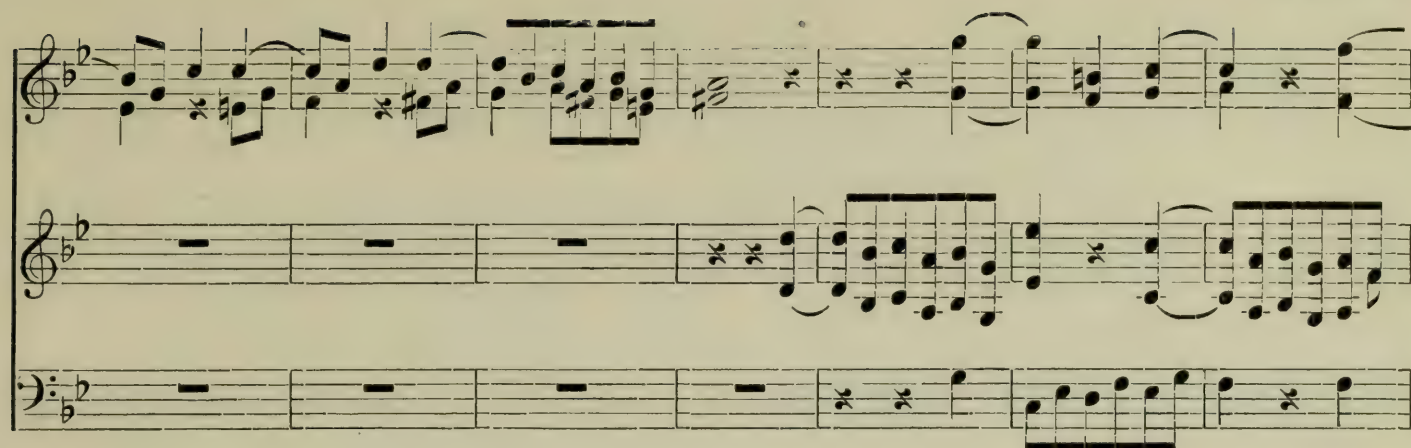
Continuation of the first system of musical notation for measures 32\*. It consists of three staves: two treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and accidentals.

33\*

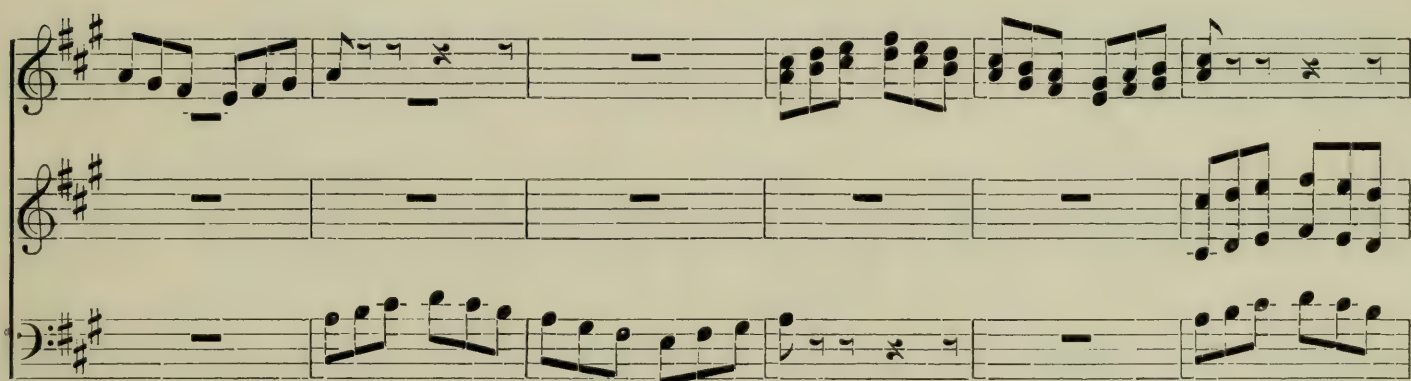
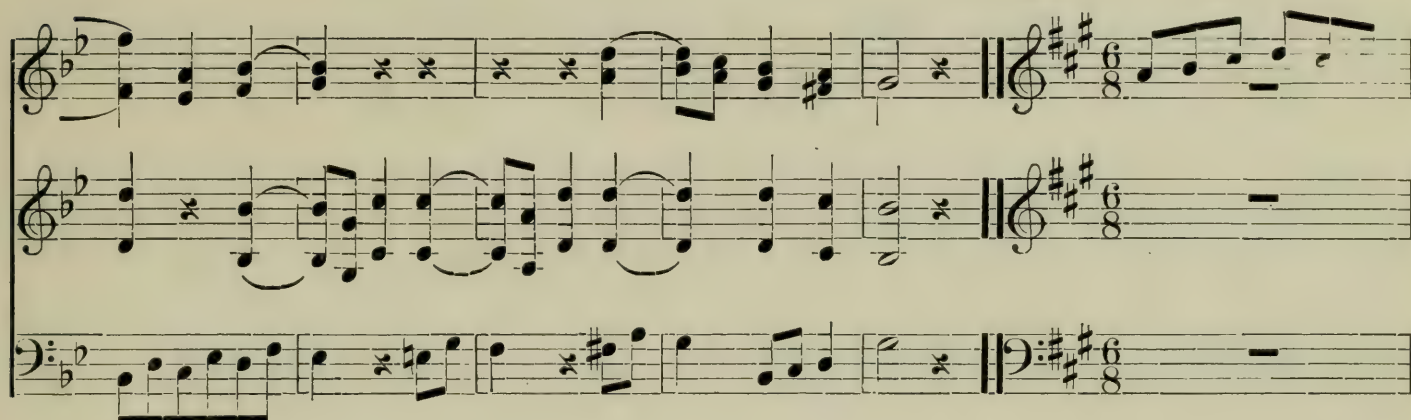
Second system of musical notation for measures 33\*. It consists of three staves: two treble clefs and one bass clef. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals.

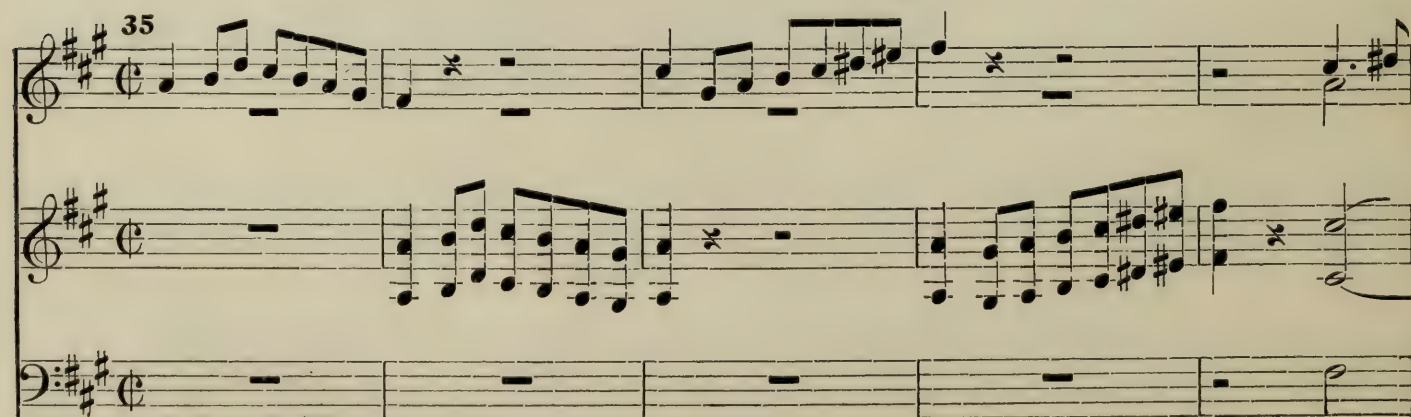
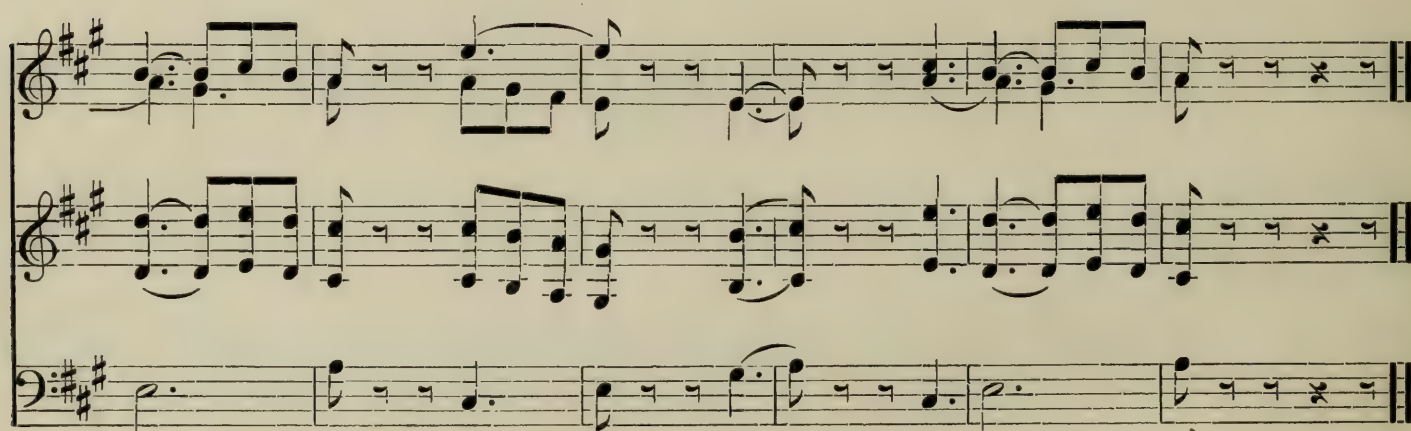
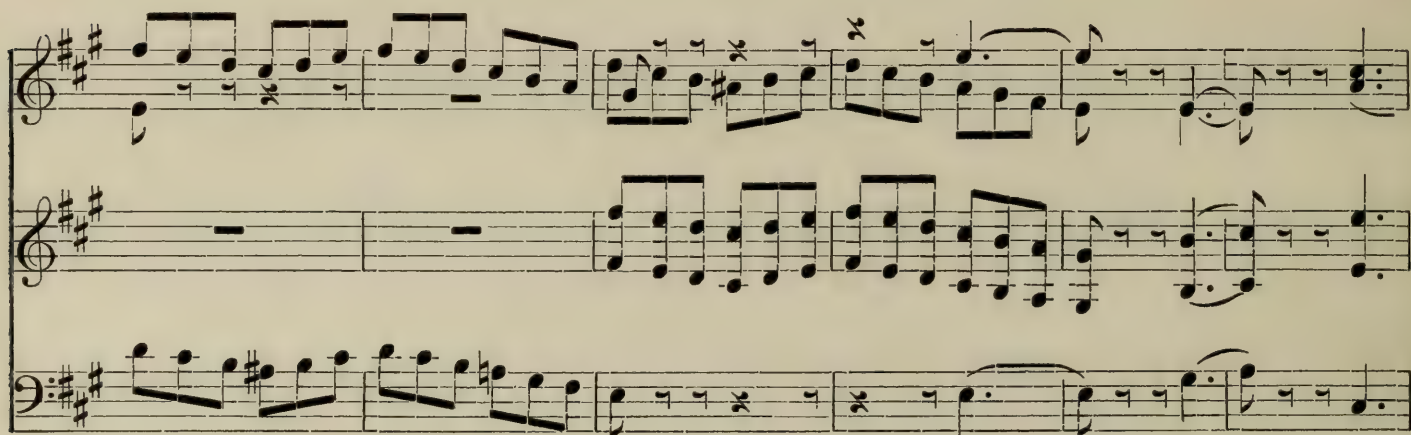
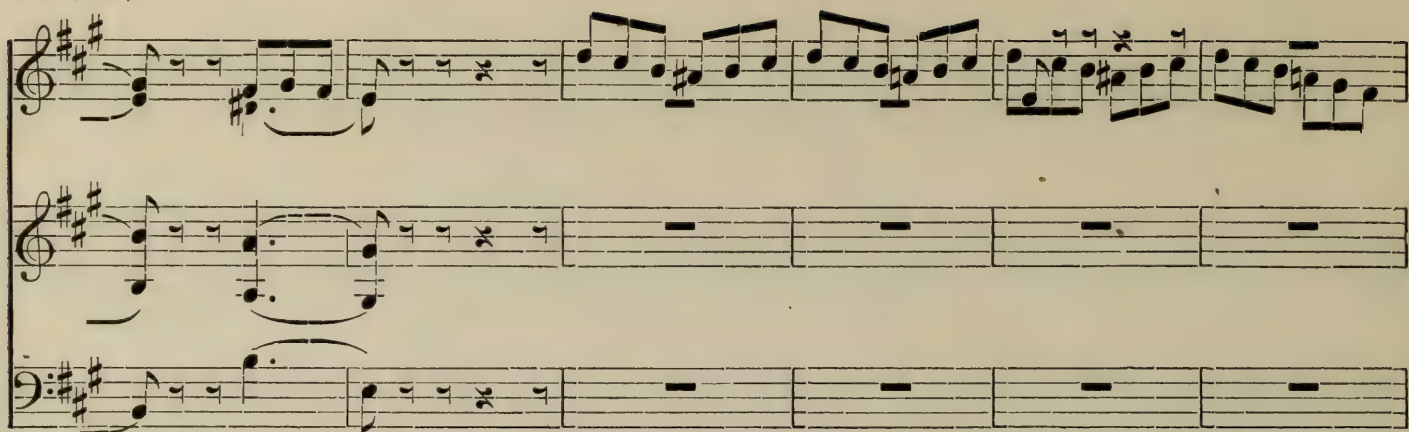
Continuation of the second system of musical notation for measures 33\*. It consists of three staves: two treble clefs and one bass clef. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals.



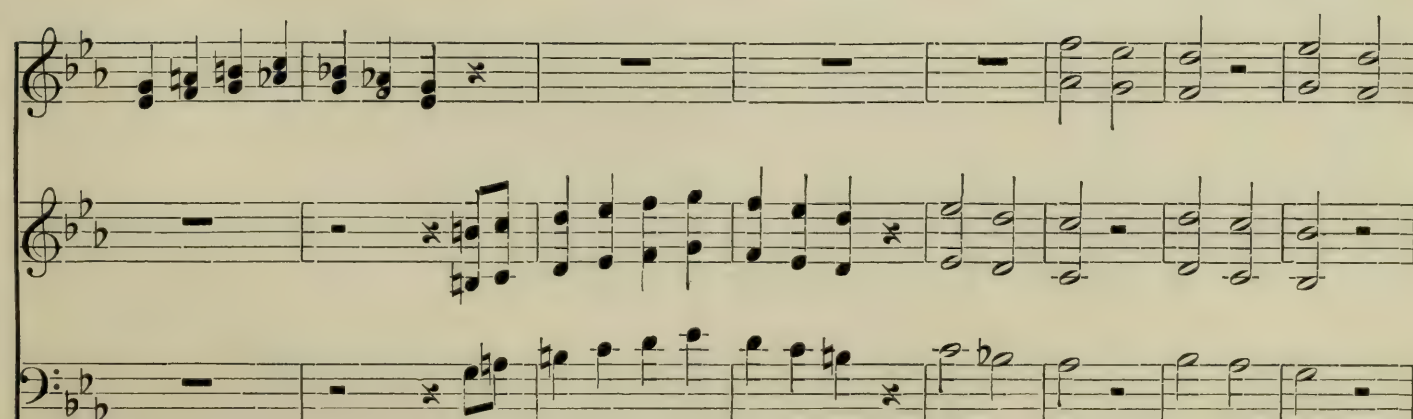
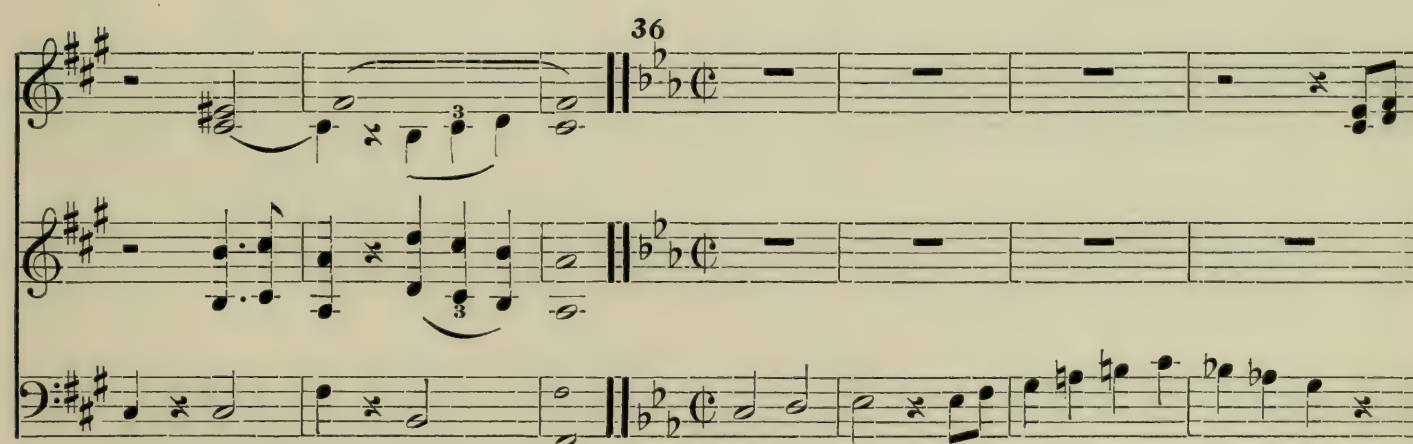
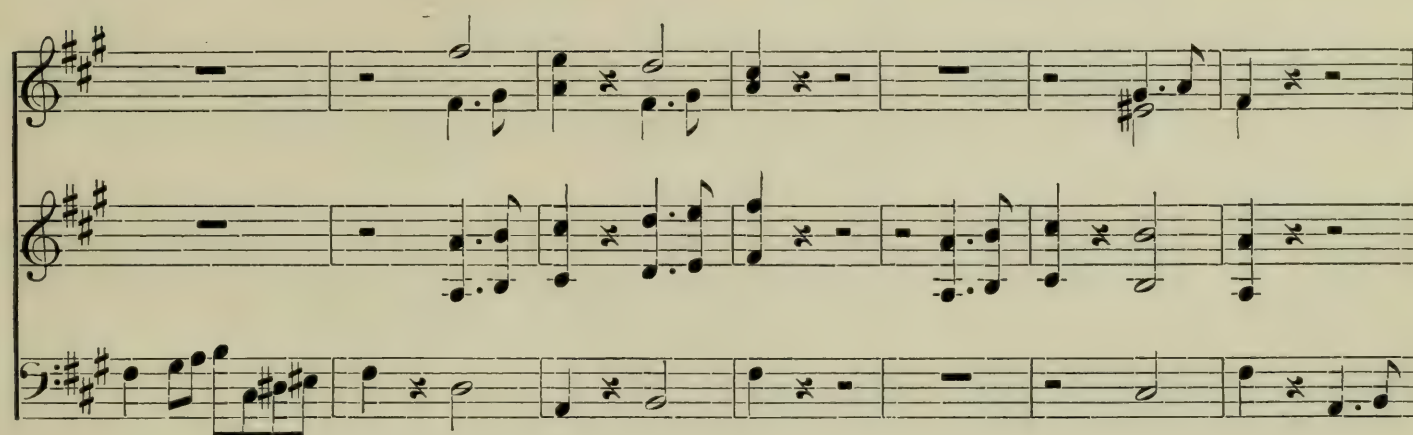


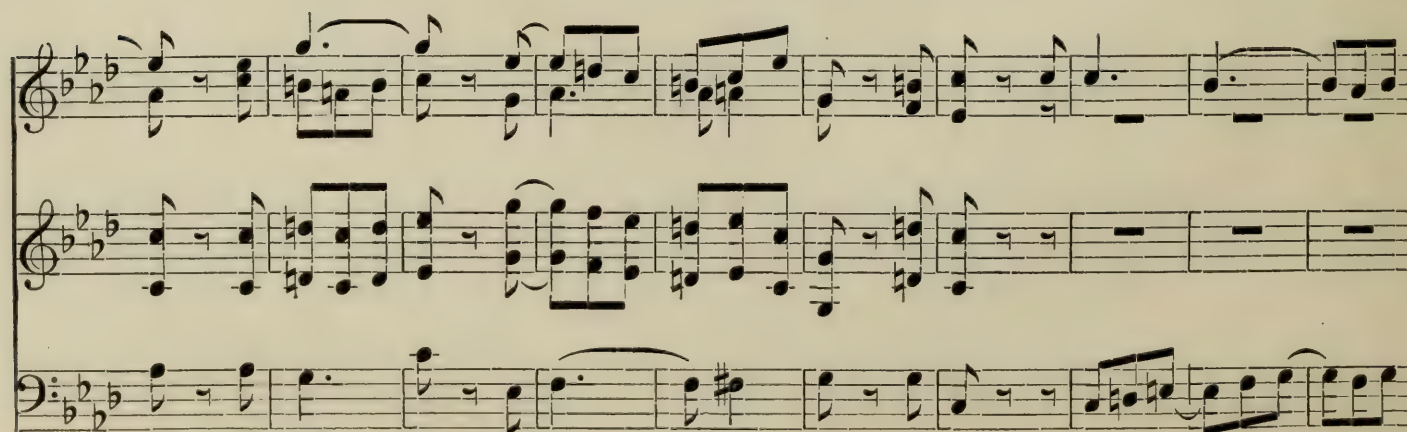
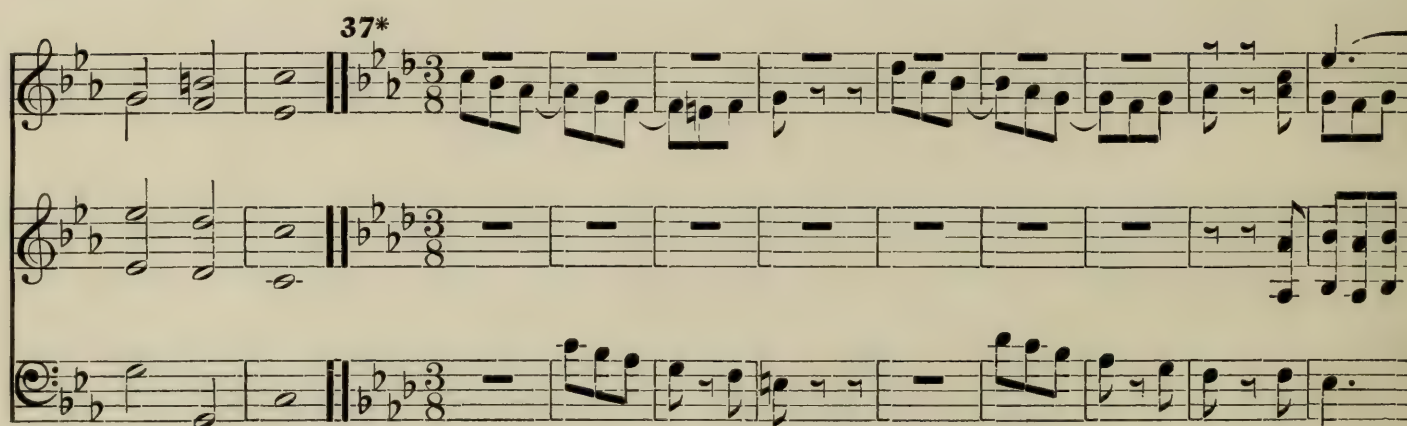
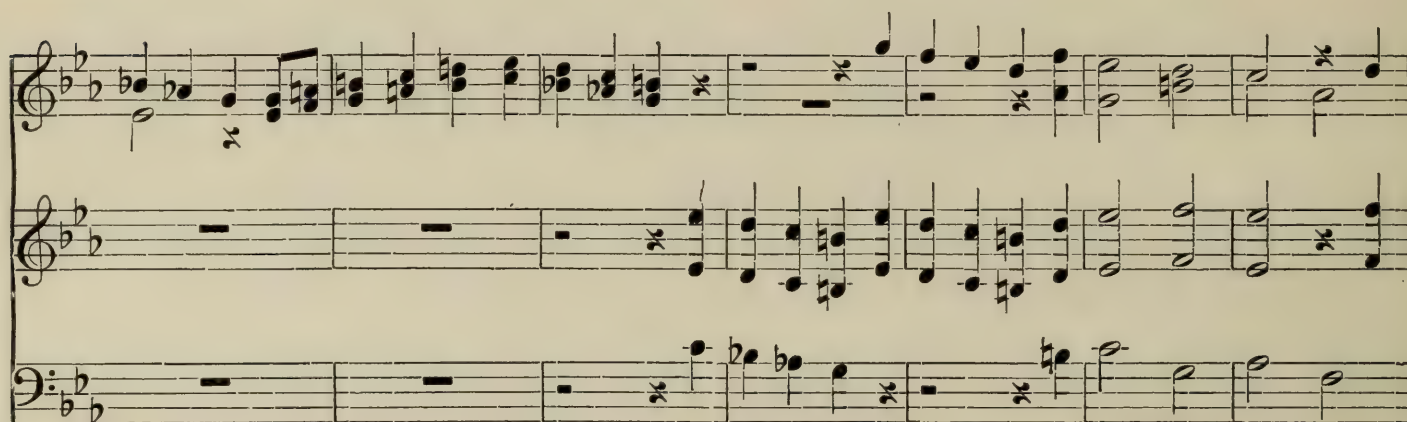
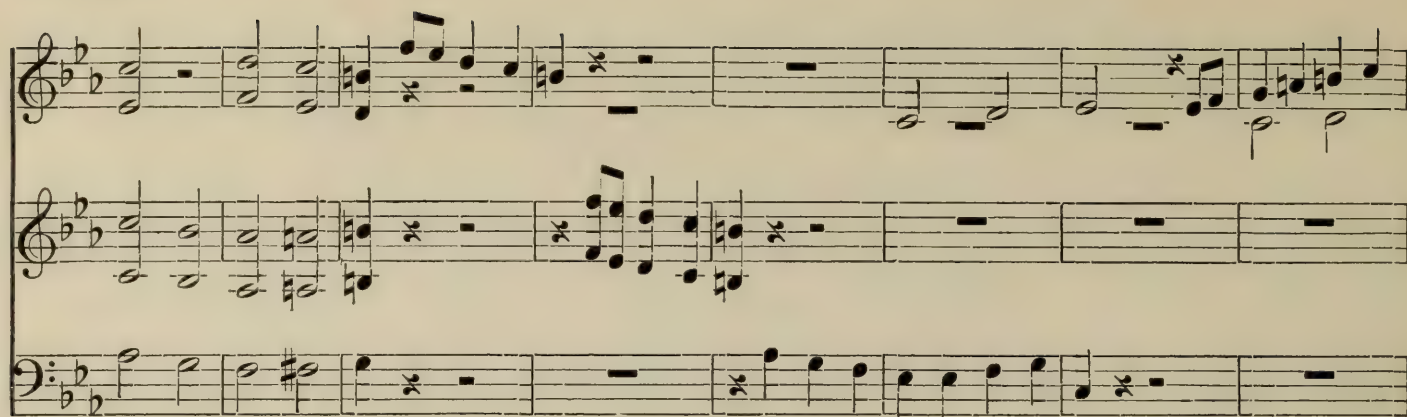
34\*



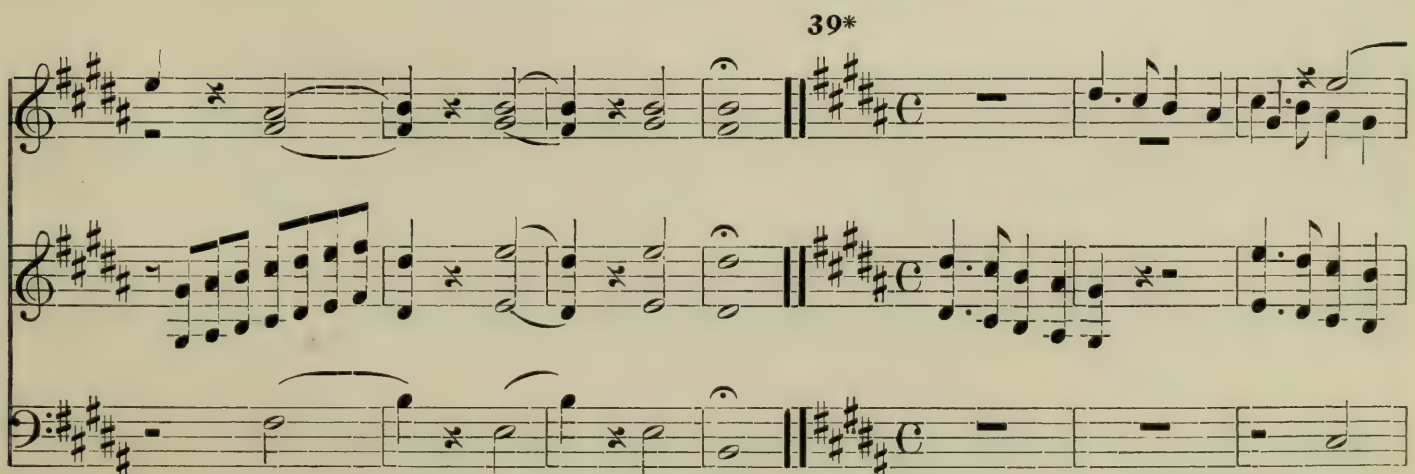
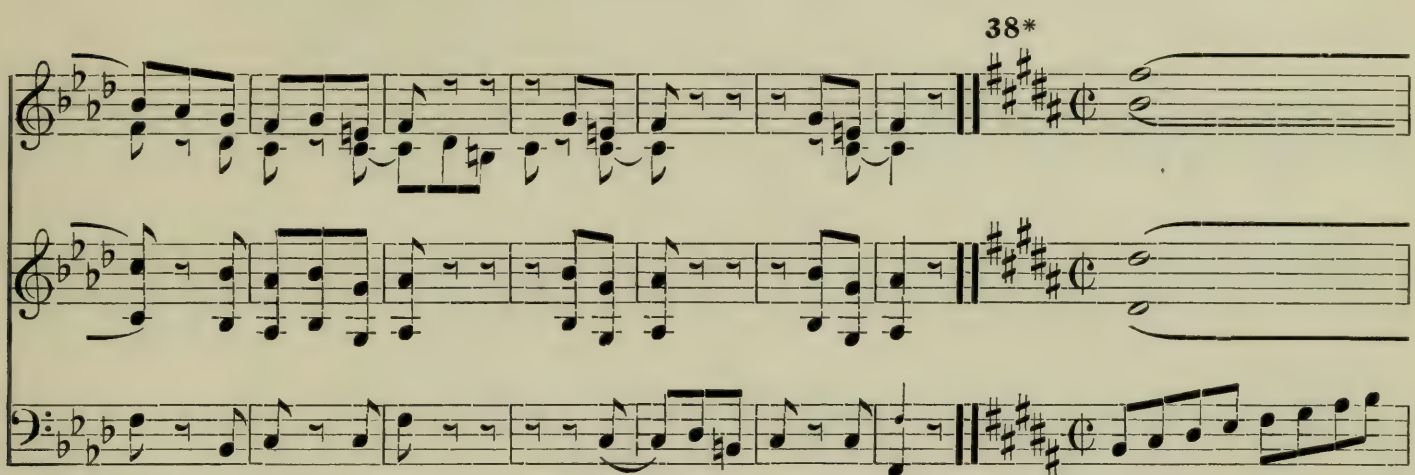
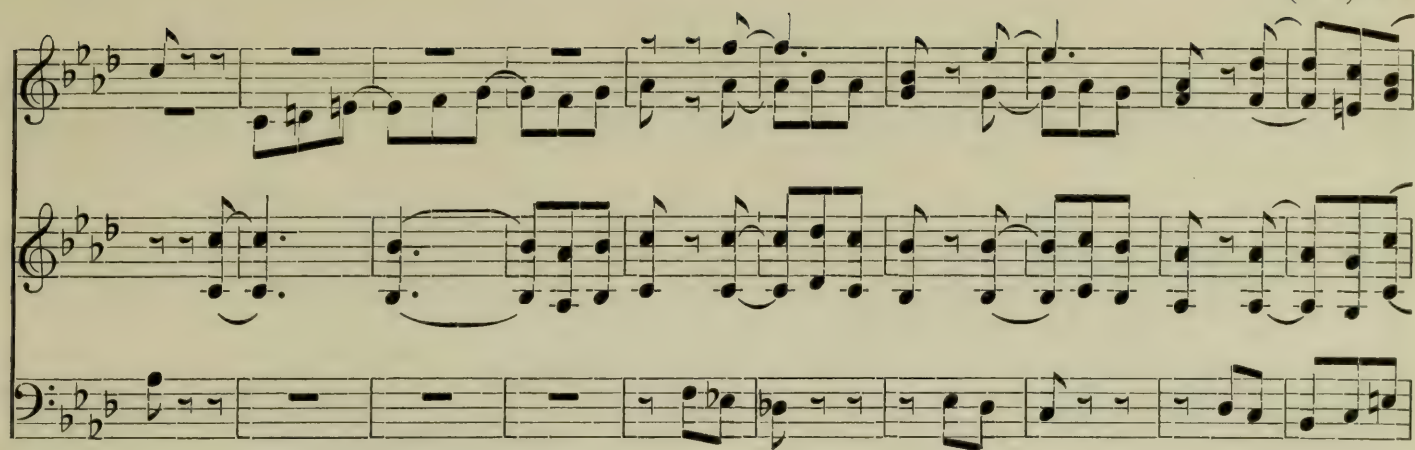


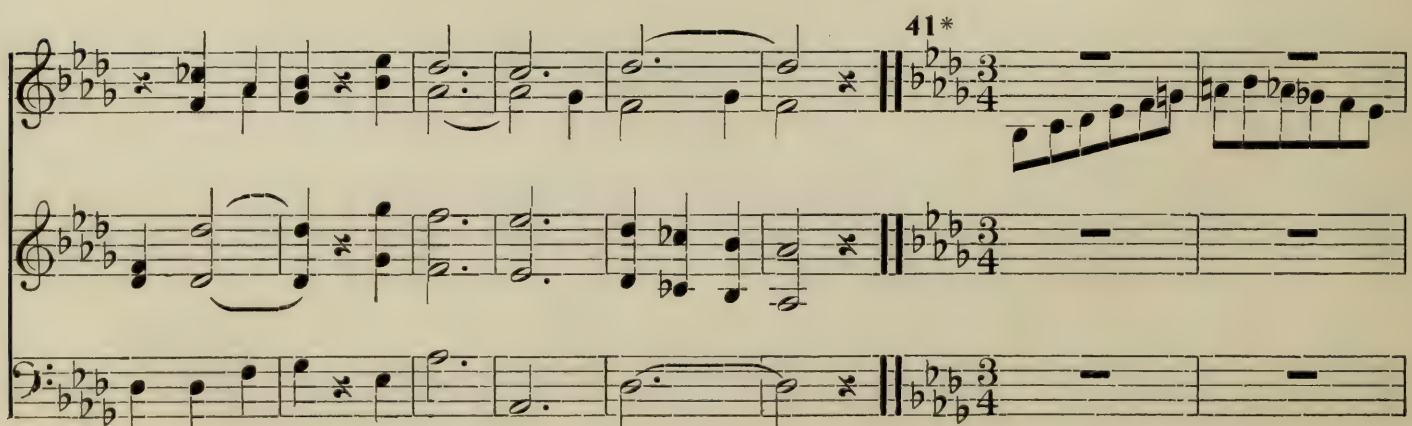
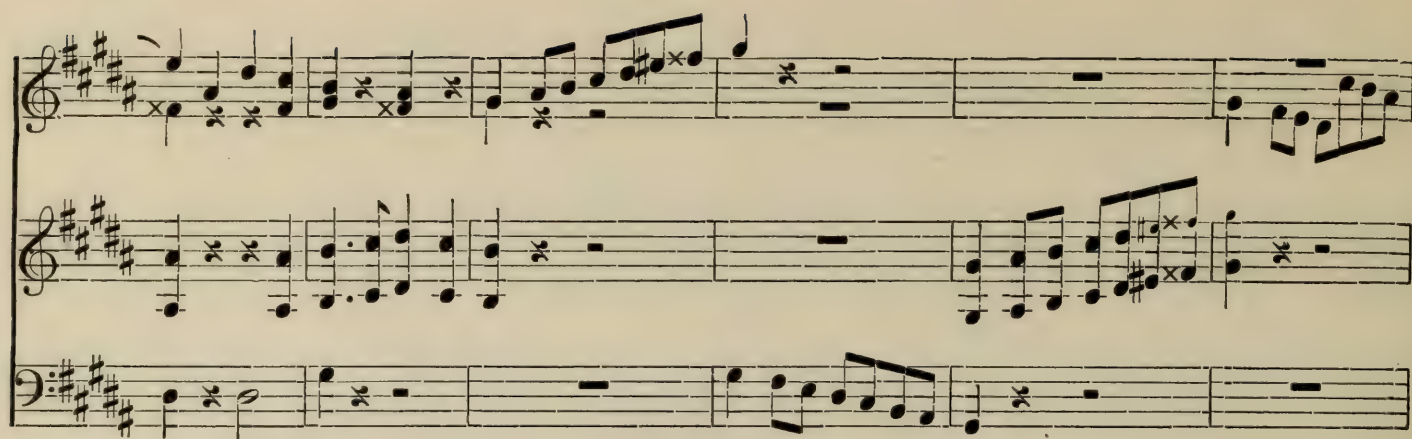




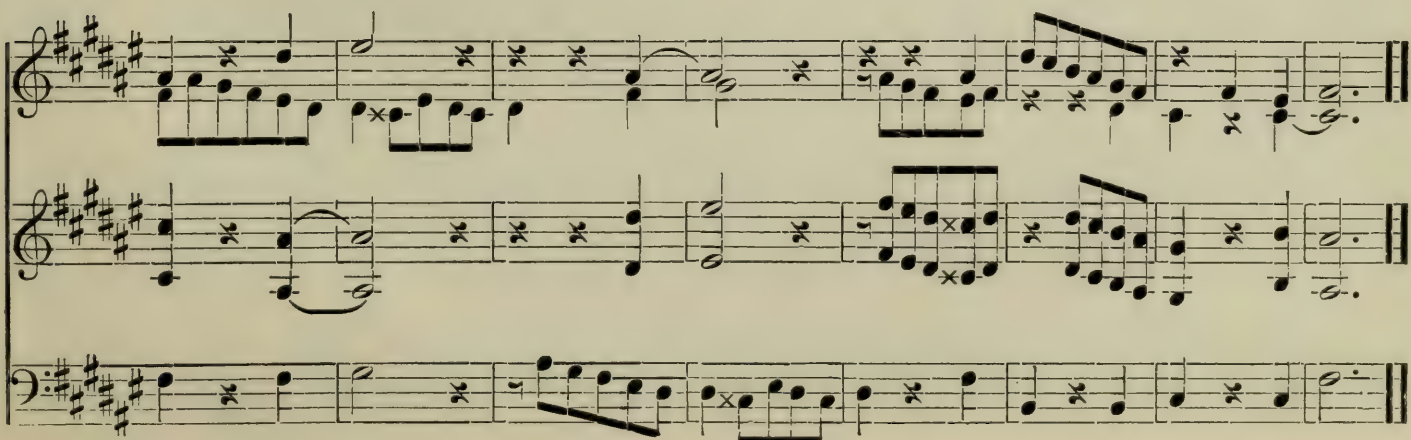
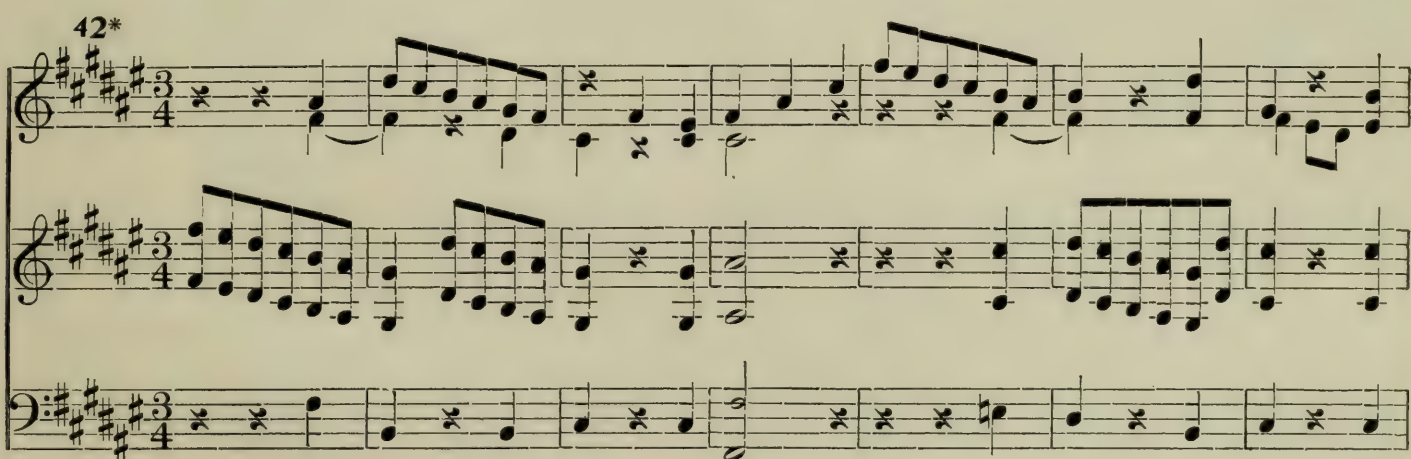
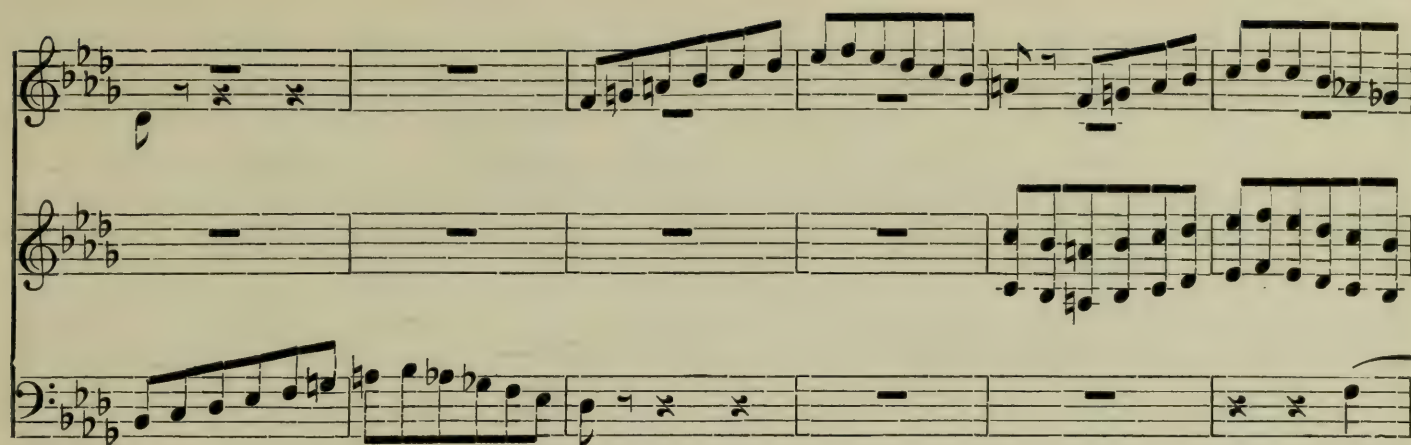




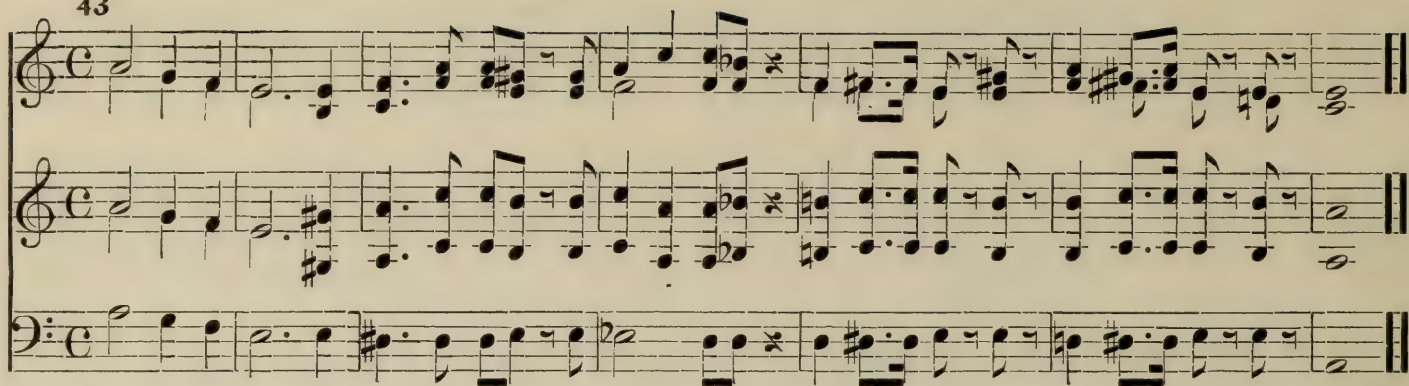






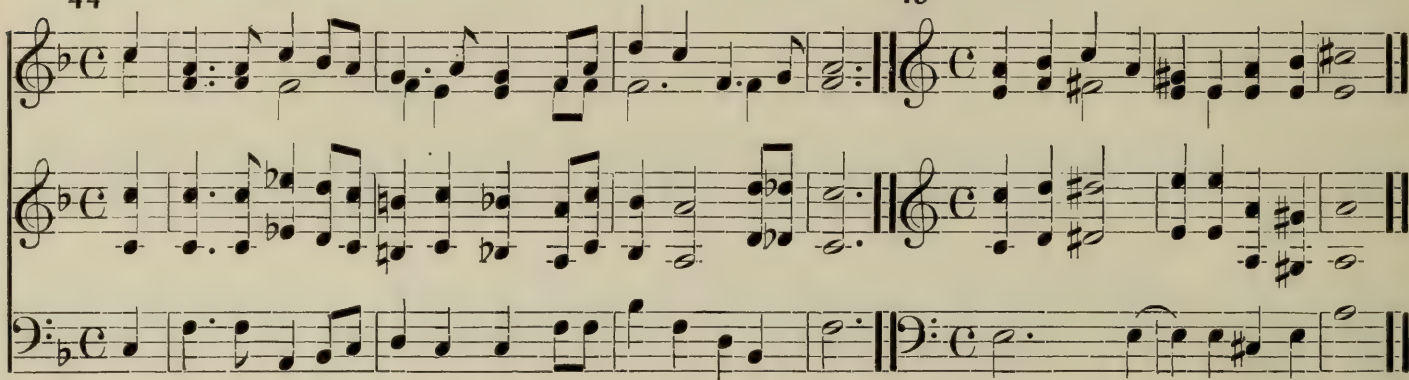


43



44

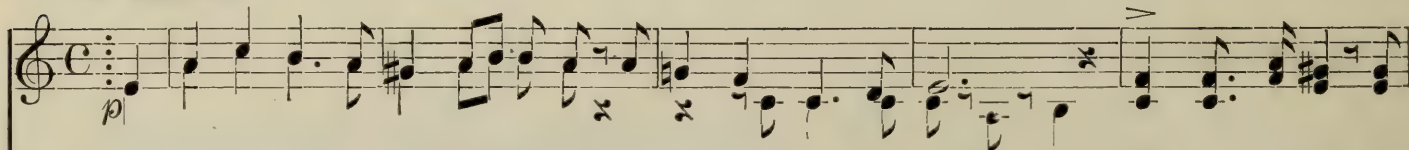
45



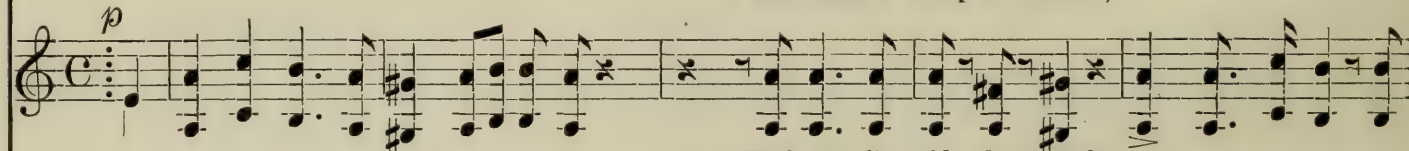
## MIDNIGHT.

After EICHENDORFF, by C. B. RICH.

A. WALTER.

46 *Moderato*.

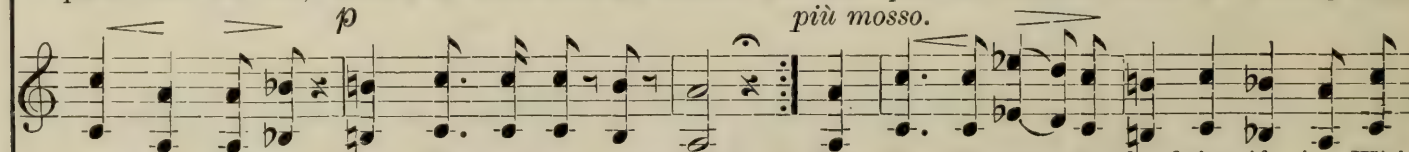
1. The quiv'ring stars a - bove me glis-ten, The earth in sleep is bound; With heart a-thrill I  
The earth in sleep is bound;



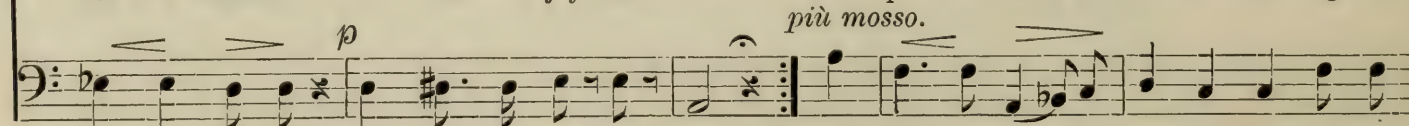
2. The gar-ish day of toil and pleasure Hath run its gid - dy round; Yet thou, my heart, no  
Hath run its gid - dy round;



pause and list - en,—Still'd is each faint-est sound. 3. The pla-cid moon a cloud is rift-ing With



rich - er meas-ure Of life or joy hast found. 3. The pla-cid moon a cloud is rift-ing With





T'ward ra - diant seas,

*mf* *dim.*

sil-v'ry darts galore; T'ward radiant seas the world, the world is drift - ing, Beyond th' ho - ri - zon's

*mf* *dim.*

sil-v'ry darts ga - lore; T'ward ra - diant seas the world is drift - ing, Beyond th' ho - ri - zon's

*p poco stringendo.* *cres.* *Con moto.*

shore.4. Now on de - vo-tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

*p poco stringendo.* *cres.* *Con moto.*

shore.4. Now on de - vo-tion's ea - ger pin - ion Wing - eth my soul its way Where God holds

*p poco stringendo.* *cres.* *Con moto.*

sway, by Love's do - min - ion, In ev - er - last - ing day, In ev - er -

sway, by Love's do - min - ion In ev - er - last - ing day, Where God holds sway, Where

sway, by Love's do - min - ion, God holds sway In ev - er - last - ing day, Where

sway, by Love's do - min - ion, In ev - er - last - ing, ev - er - last - ing . . . day,

last - ing day, day! . . . . .

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

God holds sway In ev - er - last - ing, ev - er - last - ing day, in ev - er - last - ing day.

day! . . . . .



From the German by C. B. RICH.

E. JORK.

47 *Grazioso, con moto.*

Slum - ber, ba - by dear, An - gels hov - er near, . . .

Slum - ber, ba - by dear, An - gels

. . . Sent to guard thee, to guard thee, to guard thee in thy sleep -

hov - er, hov - er near, to guard thee, sent to guard thee in thy sleep -

God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,

ing. God in heav'n his watch is keep - ing, is keep - ing, Trust his

ing. God in heav'n, God . . . his watch is keep - - ing, Trust his

God in heav'n his watch is keep - ing, Trust, O trust his ten - der care,

Trust his He is ev - - - 'ry - where.

ten - der, ten - - - der care, He . . is ev - 'ry - where.

ten - der, ten - - - der care, O trust his care, He is ev - 'ry - where.



## 48 From HAYDN's "Creation."

Pro - claim in your ex - tend - ed course th' al - might - - - y

Pro - claim in your ex - tend - ed

Pro - claim, . . . pro - claim in your ex - tend - ed

Pro - claim in your ex - tend - ed course,

pow'r and praise of God, the praise of God. Pro - claim . .

course, pro-claim th' almighty-y pow'r and praise of God, th' al -

course, pro-claim, proclaim th' al-might - y pow'r and praise of God,

Pro-claim in your ex - tend - ed course th' al -

. . . pro - claim . . . th' al-might - y pow'r,

might - - - y pow'r and praise of God, and praise of God, and praise of God.

Th' al - might - y pow'r and praise of God, and praise of God.

might - - - y pow'r and praise of God,

## 49 From HAYDN's "Creation."

De - spair - ing rage, de - spair-ing,

De-spair-ing, curs - ing rage, at - tends, at-tends their rap - id fall.

De - spair - ing, curs - ing rage . . at-tends their rap - id fall.

De-spair - ing, curs - ing rage at-tends their rap - - - id fall.

## 50 FROM ROMBERG'S "Lay of the Bell."

But dread is fire's re-sist-less force, When fet-ters fail . . . to check her course, . . . When on her path in free-dom wild She rush-es, Na-ture's free-born child.

## 51 FROM HAYDN'S "Creation." [Final Chorus of Part I; may be sung with piano or orchestra accompaniment. Large numerals show number of measures of rest. Small numerals are measure numbers.]

*Allegro.* ♩ = 116.

The heav-ens are tell-ing the glo-ry of God, The



10 15

won-der of his work dis-plays the fir - ma-ment; The won - der of his  
 won-der of his work dis-plays the fir - ma-ment; The won - der of his

11 11 11

work dis-plays the fir - ma-ment. [SOLI. . . The night that is gone, to fol - low - ing  
 work dis-plays the fir - ma-ment.

35 40

night, The night that is gone to fol-low-ing night.] *f* The heav - ens are tell - ing the  
*f* The heav - ens are tell - ing the glo - ry of  
*f*

45

The won - der of his work, the won - der of his work,  
 glo - ry of God, The won-der of his work dis-plays, dis -  
 God, the won - der, The won-der of his work dis - plays, dis -  
 the won - der of his work, the won - der of his work

50 The won-der of his work

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

plays the fir-ma-ment, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work  
*più allegro.* ♩ = 144.  
*f*

36 95

[TRIO... ev-er, ev-er un-der-stood.] The heav-ens are tell-ing the glo-ry of

36 *f*

The heav-ens are tell-ing the glo-ry of God, the

36 *f* *più allegro.*

The won-der of his work, the won-der of his work,

105

God, 100 The won-der of his work dis-plays, dis-plays the fir-ma-ment.

won-der, The won-der of his work dis-plays, dis-plays the fir-ma-ment.

The won-der of his work, the won-der of his work

2 110

2 1 2

2 3

INST. 2 4

The won-der of his work dis-plays the fir-ma-ment, dis-plays the fir-ma-ment.



115 120

1 The wonder of his work . . dis - plays the fir - ma - ment, the fir - ma - ment.

2 The wonder of his work dis - plays the fir - ma - ment.

3 ment, the fir - ma - ment. The

4 ment. The won - der

125

1 The won - der of his work displays the fir - ma -

2 The won - der of his work dis - plays the fir - ma - ment.

3 won - der of his work dis - plays the fir - ma - ment. The wonder of his work dis -

4 of his work displays,

130

1 ment, the fir - ma - ment. The won - der

2 The won - der of his work . . displays the fir - ma - ment, The

3 plays the fir - ma - ment. The won - der of his work dis - plays the fir - ma - ment, the fir - ma -

4 dis - plays the fir - ma - ment, dis - plays,

135

1 of his work, . . . The won-der of his work . . . dis - plays, . . . dis - plays . .

2 won-der of his work dis - plays the fir - ma - ment.

3 ment, The won-der of his work dis - plays, . . . dis - plays . . the fir - ma -

4 dis - - plays the fir - ma - ment, The wonder of his

140

1 . . the fir - ma - ment, The won-der of his work displays the fir - ma-ment.

2 The won-der of his work . . dis - plays, dis-plays the fir - ma-ment.

3 ment, dis - plays, . . dis-plays the fir-ma-ment, the fir - ma - ment.

4 work/ dis - plays the fir - ma - ment. . . .

145

150

1 The won-der of his work, The won-der of his work dis-plays, dis-plays the

2 The won-der of his work, The won-der of his work dis-plays, dis-plays the

3 The won-der of his work displays the fir - ma-ment, the fir - ma -

4 The won-der of his work, the won-der of his work dis-plays, dis-plays the



## 155

1 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

2 fir - ma-ment. The heav-ens are tell - ing the glo - - ry of

3 ment. The heav-ens are tell - ing the glo - - ry of God, The won-der of his

4 fir - ma-ment. The heav - ens are tell - ing the glo - ry of God, The won-der of his

## 160

1 work dis - plays the fir - ma - ment, dis - plays the fir - ma-ment, dis -

2 God, The won - der of his work dis-plays the fir - ma -

3 work dis - plays the fir - ma-ment, dis-plays the fir - ma-ment, dis -

4 work . . . dis - plays, . . . . . dis - plays . . . . .

## 165

1 plays, . . . the fir - ma-ment, The won-der of his work, The won-der of his

2 ment, the fir - ma-ment, The won-der of his work, The won-der of his

3 plays . . the fir - ma-ment, The won-der of his work dis-plays the

4 . . . . . the fir - ma-ment, The won-der of his work, The won-der of his

170 175

1 work dis-plays, dis-plays the fir - ma-ment, The heav - ens are tell - ing the glo - ry of

2 work dis-plays, dis-plays the fir - ma - ment, The heav-ens are tell -

3 fir - ma-ment, the fir - ma-ment, The heav-ens are tell - ing the glo - - ry of

4 work dis-plays, dis-plays the fir - ma - ment, The heav - ens are tell - ing the glo - ry of

180 185

1 God, The won - der of his work dis - plays, . . dis - plays . . . the fir - ma -

2 ing, are tell - ing the glo - ry of God, . . . The won - der of his

3 God, . . . The won - - - der of . . . his work . .

4 God, . . . The won - der of his work dis - plays the fir - ma-ment, dis -

190 2

1 ment, dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

2 work dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

3 . . . dis - plays the fir - ma-ment, dis-plays the fir-ma-ment, displays the fir-ma-ment. 2

4 plays the fir - - ma - ment, displays the fir-ma-ment, displays the fir-ma-ment. 2









Date Due

OCT 18 2012

[illegible]

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